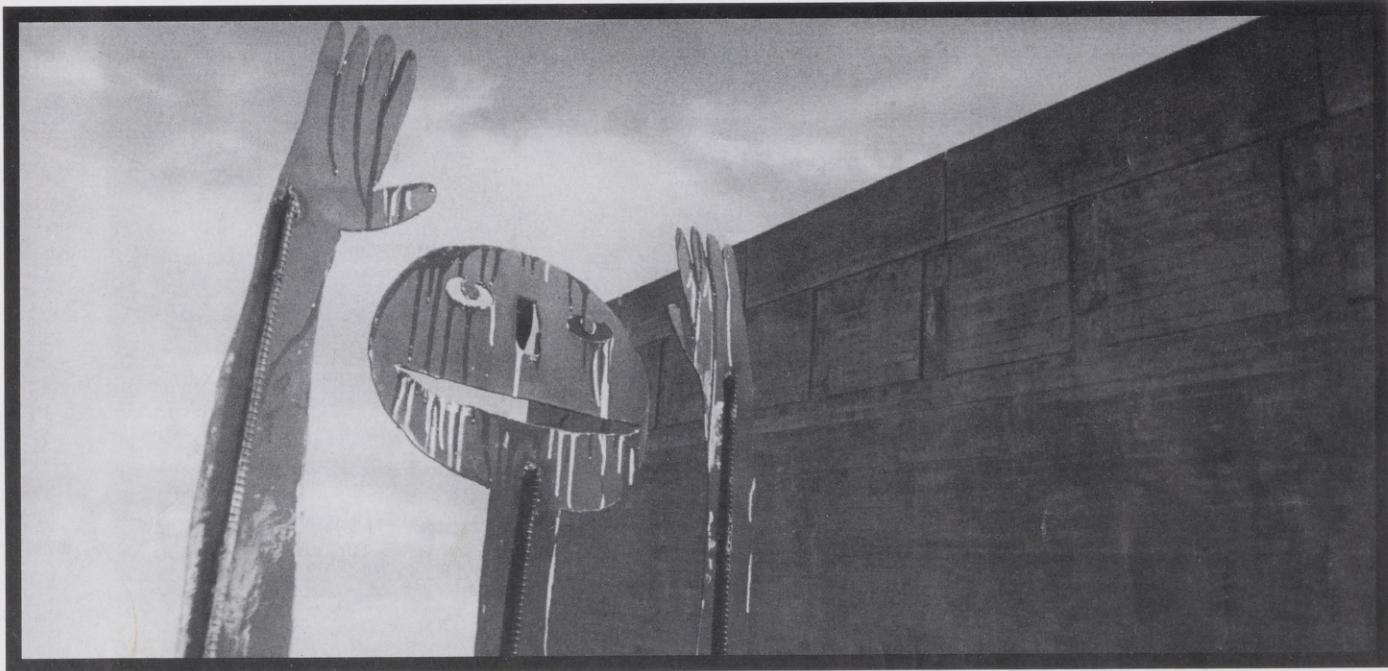


S A N F R A N C I S C O A R T I N S T I T U T E



1997/98 Fall and Spring Schedule of Classes

- New Policy on Concurrent Registration -- see page 3
- Changes and Additions to the Schedule of Classes -- see page 3
- New Policy on English Conditional Admission -- see page 2

PLEASE NOTE: Replacement Copy \$3.00

CALENDAR FOR FALL SEMESTER 1997

April 14-25 Advising and Early Registration for continuing students.

April 28-May 2 Program changing (add/drop) of Early Registration schedules for continuing students. Early Registration for Fall 1997 semester for non-degree students and students on leave of absence during Spring 1997 semester.

May 13-Aug 29 Early Registration for new students.

August 1 Tuition for continuing students who early registered in April is due in full unless a tuition payment plan has been arranged with the Student Accounts Office prior to this date. The \$100 non-refundable registration fee is due and payable as of this date for all early registrants.

August 26-29 Orientation activities for new students.

September 1 Labor Day Holiday

September 2 First day of classes. Late Registration begins with fee; add/drop begins. Tuition for new students who early register is due in full unless a tuition payment plan has been arranged with the Student Accounts Office prior to this date.

September 16 Last day to add courses. Last day to change program (add/drop) without fee. Last day to late register. Last day for Seniors to petition for P/NC option in upper-division courses. Last day to waive health insurance fee.

September 30 INSTITUTE CENSUS. Last day to drop a course or withdraw from the Institute. Courses/Sections dropped after this date appear with a neutral "W" on the transcript.

October 17 Petitions for graduation, May/August 1998 (BFA and MFA degrees and PB certificates), are due in Registrar's Office. Late filing fee applies after this date. Last day to apply for Letters & Science/Art History Independent Study for Spring 1998 semester.

October 20-24 Mid-semester grading period

October 31 Last day to withdraw from courses/sections with "W" on the transcript. Last day to apply for Independent Study for Spring 1998 semester.

November 1 Last day to apply to MFA/PB degree program for Spring 1998 entry.

Nov 20-Dec 5 Advising and Early Registration for Spring 1998 semester for continuing degree students. Tuition is due in full on or before January 2 unless a Tuition Payment Plan has been arranged with the Student Accounts Office.

November 27-28 Thanksgiving break

December 8-12 Program changing (add/drop) of Early Registration schedules by continuing students. **Early Registration for Spring 1998 semester for non-degree students and students on leave of absence during Fall 1997.**

December 12 Semester ends. Last day to remove incomplete grades from Spring 1997 semester; incomplete grades are changed to failing grades.

Nov 10-19,
Dec 8-23 &
Jan 2-16 Early Registration for new students for Spring 1998.

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**KEY TO ABBREVIATIONS USED IN THIS
SCHEDULE**

Class Schedule

Period I	9:00am-11:45am
Period II	1:00pm-3:45pm
Period III	4:15pm-7:00pm
Period IV	7:30pm-10:15pm

Abbreviations and special locations used in this schedule:

CDM	Center for Digital Media
CL	New Genres Computer Lab
CR	Conference Room
LH	Lecture Hall
Mezz	The mezzanine above Sculpture/Ceramics
SR	Spray Room, at the top of the stairs to Studio 16
PA	Painting Department Office
PSR	Photo Seminar Room, on the mezzanine above Studio 16
TBA	To be arranged
101	Seminar Room in the tunnel behind the Francisco Street stairs
102	Tutoring Center in the tunnel behind the Francisco Street stairs
731	Third floor of 731 Market Street, the off-campus location of the MFA painting and sculpture studios.

GENERAL INFORMATION

The following policies and procedures are excerpted from the *SFAI Campus Handbook* and are appropriate for the various activities related to registration for classes.

Registration

Registration is the means by which a person officially becomes a student at the Institute. Registration is always in relation to one of the approved semesters/terms of the Institute. Registrants are further identified by degree, status, class and major. Continuing students are urged to register in advance of a semester/session (Early Registration) and to take advantage of course selection by registering by appointment (priority established by units earned) during Early Registration. Registration beginning with the first day of classes is Late Registration. Dates and procedures for registering are found on the Fall 1997 and Spring 1998 Registration Calendars.

Students returning from a leave of absence or from one of the off-campus programs authorized by the Institute, as well as students enrolled in the previous semester, are considered "continuing" students. Individuals registering for the first time at the Institute are considered "new" students. Returning students who have voluntarily or involuntarily withdrawn from the Institute should follow the dates and procedures describing registration for "new" students.

Academic Advising

Academic advising at the Art Institute is a continuing process of assisting students in degree planning and course selections. Graduate advising is mandatory prior to every registration, and the signature of the Graduate Program Director is required on the registration form. Undergraduate advising is not mandatory; however, at critical points in the degree program the student will be notified in writing by the Academic Advisor that a meeting is recommended, and attendance is noted.

For newly-admitted undergraduates, advising begins with the Admissions Counselor at the time of first registration. New transfer students receive a Curriculum Record listing courses accepted in transfer and course requirements and electives remaining.

For continuing students, an updated Curriculum Record is provided in a registration packet in advance of registration. The packet will contain

information specific to each student; the date, day and time of Early Registration, any "holds" that will prevent registration, and any notice recommending that the student meet with the Academic Advisor prior to registering. At other times during the year, a student may receive notice to meet with the Academic Advisor because of unsatisfactory academic progress. It is strongly recommended that every undergraduate meet with the Academic Advisor prior to registering for his/her junior year to assure fulfillment of Senior Residency and the successful and timely completion of all degree requirements.

Adding and Dropping Courses

Students may add or drop courses only by filing a written notice of program change with the Registrar. Changing from one section to another of the same course requires adding and dropping. Courses may be added only during the first two weeks of the semester; courses may be dropped through the fourth week of the semester. After the fourth week, a student may withdraw from a course until the eleventh week, and a neutral "W" symbol is assigned; after the eleventh week, an "F" will be assigned. Please consult the Academic Calendar for the exact dates for adding, dropping and withdrawing from classes.

Since the Institute does not have a policy to automatically drop students who elect not to attend or who disregard prerequisites in courses for which they are registered, the Registrar's Office will make every effort to contact the student when the attendance or suitability of a student is questioned by a faculty member. It is always the student's responsibility, however, to notify the Registrar's Office when dropping courses or withdrawing from the Institute.

Withdrawing from the Institute

Students wishing to permanently withdraw from the Institute must formalize their request on a form available from the Registrar's Office. Please consult the form or the *Student Handbook* for further discussion of the policy and procedures. Please consult the Academic Calendar and Refund Policy/Schedule for information related to the date of withdrawal.

Absence from classes, non-payment of fees, or verbal notification (without written notification following) will not be regarded as official notice of withdrawal from the Institute.

Leave of Absence from the Institute

Students wishing to temporarily discontinue registration at the Institute must formalize their request on a form available from the Registrar's Office. Please consult the form or the *Student Handbook* for further discussion of the policy and procedures.

Students who are new to the Institute for the semester will not be granted a leave, but will have their term of entry to the Institute deferred. Completing the form is still required if the student has enrolled and begun attending classes. For all students, after the fourth week of classes (Census Day on the Academic Calendar) only a withdrawal can be approved.

Absence from classes, non-payment of fees, or verbal notification (without written notification following) will not be regarded as official notice of leave of absence from the Institute.

International students follow a different leave policy, as required by the Immigration and Naturalization Service (see section following).

International Students

In order to maintain F-1 status and I-20 certification by the Institute, international students must carry a full-time load of courses (a minimum of 12 semester units at SFAI) each semester of registration. The only automatic exception is graduating seniors in their last semester and graduate students in their fifth semester.

A leave of absence is available to international students following rules provided by the Immigration and Naturalization Service. A leave may be granted only after the completion of one academic year in the school issuing the I-20 certificate, and only for one semester. Additional leaves are for emergencies only and require documentation.

English Conditional Admission

Students who are admitted to a degree or certificate program may be offered admission on the condition that they enroll in the English as a Second Language (ESL) course at the Art Institute, with restrictions on the number and type of degree courses that can be taken concurrently.

Students enrolled in ESL as a result of an English conditional admission are required to pass the SFAI's ESL class by the second semester of their coursework. Students who are not able to meet this requirement will be dismissed from the Art Institute.

Competency Exams (non credit, may satisfy graduation requirements)

Mathematics Waiver Examination

LS140C, Principles of Mathematics, offered in each spring semester, is required of all BFA candidates. Students wishing to demonstrate sufficient competency toward the waiver of this requirement must achieve a passing grade on the Mathematics Competency Test offered at both fall and spring orientation. Students who either do not take the test or fail the test must take Principles of Mathematics or an equivalent course at another post-secondary institution.

Competency Examination in Written English

Entering SFAI students are required to take the Competency Examination in Written English at the first meeting of the required English Composition course, or during the first two weeks of their first semester. Students will confer with their English Composition instructor(s) regarding test evaluations. Students who need academic assistance may be directed to the Academic Resource Center. Students whose language skills are particularly advanced may be exempted from all or part of the English Composition requirement.

Art History Waiver Examination (Survey 40A): BFA & MFA

Students may take this exam to "test out" of the required Art History 40A, a survey course beginning with prehistoric cave art and ending with art of the 12th century. Slide identification test.

Art History Waiver Examination (Survey 40B): BFA & MFA

Students may take this exam to "test out" of the required Art History 40B, a survey course covering art from the 12th century up to 1960. Slide identification test.

Policy Statement

All students are urged to read the general regulations found in the *Student Handbook* and the *Schedule of Classes*. Failure to be familiar with sections pertaining to their interests and requests does not excuse a student from the obligation to follow the described policies and procedures.

Although every effort has been made to insure the accuracy of the *Student Handbook* and the *Schedule of Classes*, students are advised that the information contained in them is subject to change. The Institute reserves the right to change

any curricular offering, policy, requirement or financial regulation whenever necessary and as the requirements of the Institute demand.

Through the Variance Petition process, the Variance Committee and the Academic Dean (and his/her designees) may grant reasonable exceptions to academic regulations. The Vice President for Administration has established a similar process for financial matters and may have requirements over and above those set out in academic regulations.

Graduation Rate

In 1995-96 the completion or graduation rate for students who entered SFAI in the Fall of 1990 as freshmen from high school with no previous college credit, and enrolled as full-time students, is 21%. The Student Right-to-Know Act requires every post-secondary school in the country to disclose this information; however, SFAI would like to add that the disclosed statistic does not include at least 3/4 of each year's entering class, who enter as transfers. Any person who is interested in knowing the overall rate may contact the Vice President of Enrollment, 415.749.4580.

Changes and Additions to the Schedule of Classes

Note: Many courses have additional information in the form of syllabi and/or course outlines, reading lists, anthologies, etc. Consult the Office of Academic Affairs for this additional information.

This schedule was correct at the time it was printed. Be sure to check for "FALL 1997/SPRING 1998 Changes and Additions" (posted on the Registrar's bulletin board) for any subsequent additions or changes.

Although SFAI will attempt in good faith to offer the courses as listed in the official class schedule, SFAI reserves the right to:

1. Cancel any class because minimum enrollment has not been met;
2. Change instructors;
3. Change the time and place of any course offering.

Concurrent Registration

Effective Fall 1997, courses taken concurrently at neighboring, accredited colleges and universities may not be applied to degree requirements and electives at SFAI if these same courses are available at the Art Institute. Concurrent enrollment cannot be used to constitute full-time status at the Art Institute when that status is required for financial aid, scholarships, flat tuition

rate or immigration status. Concurrent registration may not be used at all during senior residency nor while on a leave of absence.

Non-Discrimination Policy

It is the policy of the San Francisco Art Institute to provide all students with equal educational, financial aid, and employment opportunities in all its programs and activities regardless of religion, race, national or ethnic origin, gender, sexual orientation, age, or disability.

Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Vice President for Administration, San Francisco Art Institute, or the Director of the Office for Civil Rights, U.S. Department of Education, Washington, DC 20202.

Qualified disabled students who require special accommodation in order to participate in the San Francisco Art Institute's programs should write to the Director of Admissions, SFAI, 800 Chestnut Street, San Francisco, CA, 94133 at least ninety days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure currently presents barriers to mobility-impaired students, SFAI specifically encourages them to notify the Director of Admissions as far in advance of the date of entry as possible so that necessary accommodations can be made.

Student Health Insurance

SFAI provides a student accident and health insurance program. All students who are enrolled in 6 or more units will be automatically enrolled, and their SFAI accounts will be charged. The annual premium for 1997-98 is \$405: \$175 for fall, and \$230 for spring and summer. Only students who have other insurance may waive this coverage. A waiver form and supporting documentation must be submitted to the Financial Aid Office no later than September 16, 1997, in order to delete the charges. For students who enroll for Spring 1998, the waiver must be returned by February 3, 1998. Waivers, once granted, are valid for the entire 1997-98 academic year. All students participating in the program will be given a brochure describing benefits, procedures, etc. For information regarding coverage, claim forms, etc., contact the Student Services Office or Somerton Student Insurance Services (800-853-5899). Directories of preferred providers and referrals are available in Student Services, Receptionist, Library, Security, Academic Affairs, and from the Area Managers.

CONTINUING STUDENT REGISTRATION CALENDAR FOR FALL 1997 SEMESTER

EARLY REGISTRATION & ADVISING PERIOD (APRIL 14-APRIL 25)

Monday, April 7 Registration packets distributed; academic advising available for BFA students in the Advising Office by appointment.

Monday, April 14 **MFA** students registering for their **final semester** meet with Pegan Brooke, Graduate Program Director, on a first-come, first-served basis, from **9:00am to 12:00 noon** in Pete's Cafe at 800 Chestnut. After obtaining Pegan's signature on a completed registration form, MFA students proceed directly to the Registrar's Office to file their forms.

Tuesday, April 15 **MFA** students registering for their **3rd or 4th semester** meet with Pegan Brooke, Graduate Program Director, on a first-come, first-served basis from **10:00am to 3:00 pm** in Pete's Cafe at 800 Chestnut. After obtaining Pegan's signature on a completed registration form, MFA students proceed directly to the Registrar's Office to file their forms.

Wednesday, April 16 **MFA and Post-Baccalaureate** students registering for their **2nd, 3rd or 4th semester** meet with Pegan Brooke, Graduate Program Director, on a first-come, first served basis from **10:00am to 3:00 pm** in Pete's Cafe at 800 Chestnut. After obtaining Pegan's signature on a completed registration form, MFA students proceed directly to the Registrar's Office to file their forms.

Monday, April 21 **BFA registration by appointment**, 10:00am-12:00noon and 1:00pm-4:00pm.
Drop-in registration for MFA, PB & BFA's who missed their appointment, 12:00noon-1:00pm and 4:00pm-5:00pm.
BFA advising, 9:00am-4:00pm, in the Academic Advising Office by appointment.

Tuesday, April 22 **BFA registration by appointment**, 10:00am-12:00noon and 1:00pm-4:00pm.
Drop-in registration for MFA, PB & BFA's who missed their appointment, 12:00noon-1:00pm and 4:00pm-5:00pm.
BFA advising, 9:00am-4:00pm, in the Academic Advising Office by appointment.

Wednesday, April 23 **BFA registration by appointment**, 10:00am-12:00noon and 1:00pm-5:00pm.
Drop-in registration for MFA, PB & BFA's who missed their appointment, 12:00noon-1:00pm and 5:00pm-6:00pm.
BFA advising, 9:00am-6:00pm, in the Academic Advising Office by appointment.

Thursday, April 24 **BFA registration by appointment**, 10:00am-12:00noon and 1:00pm-5:00pm.
Drop-in registration for MFA, PB & BFA's who missed their appointment, 12:00noon-1:00pm and 5:00pm-6:00pm.
BFA advising, 9:00am-4:00pm, in the Academic Advising Office by appointment.

Friday, April 25 **BFA registration by appointment**, 10:00am-12:00noon and 1:00pm-4:00pm.
Drop-in registration for MFA, PB & BFA's who missed their appointment, 12:00noon-1:00pm and 4:00pm-5:00pm.
BFA advising, 9:00am-4:00pm, in the Academic Advising Office by appointment.

Mon-Fri, April 28-May 2 Add/Drop for all early registered students; students who wish to adjust their Fall '97 Schedule of Classes may add or drop courses selected during Early Registration. All Add/Drops for graduate students require the Program Director's signature. Make-up registration for all students not yet registered.
Registration for all non-degree students begins.
Academic advising available for BFA students in the Advising Office by appointment.

REGISTRATION INSTRUCTIONS FOR FALL SEMESTER 1997

CONTINUING STUDENTS

Continuing students early register for Fall 1997 according to the following calendar and procedure:

MFA/PB students register April 14-16 according to semester priority or during drop-in hours through May 2. ALL MFA/PB students MUST obtain the Graduate Director's signature on the form before registering and before add/drop; tentative course selections should be thought out in advance of your advising appointment. PLEASE CONSULT THE FALL 1997 REGISTRATION CALENDAR for specific times and days for MFA/PB advising followed by registration.

BFA students register by appointment April 21-25. Refer to the letter in your registration packet for your appointment day and time. BFA students may also register during drop-in hours AFTER their assigned appointment. Registration priority is determined by units earned plus units in progress for Spring 1997. PLEASE CONSULT YOUR REGISTRATION LETTER and the FALL 1997 REGISTRATION CALENDAR for specific times and days for drop-in registration.

Academic advising is available throughout registration and add/drop by appointment. Extended hours are also available; please consult the Fall 1997 Registration Calendar for the times and days.

When you register...

If the course you request is full, you may be able to gain entrance to the class by obtaining the signature of the instructor on an add/drop form. Most classes have a few additional places available at the discretion of the instructor; however, once these places are taken, the signature of the instructor cannot be honored.

If you are taking courses out of sequence or have not taken the necessary prerequisites for requested courses, you will be denied registration and referred to the Academic Advisor. Prerequisites, if any, are listed in the course description of each course in this publication.

If you have past due bills or fines, you will not be permitted to register. Notice of these problems are indicated on your registration letter which is included in your packet. PLEASE REMOVE THESE "HOLDS" before coming to registration.

Non-Degree (ND) students register April 28-May 2.

NEW STUDENTS

CALL 1.800.345.SFAI TO SELECT YOUR FALL CLASSES. NEW STUDENT REGISTRATION BEGINS MAY 13 AND CONTINUES THROUGH AUGUST 29, 1997.

Please read the following "Guidelines for Class Selection" before calling to make your registration appointment. You may early register for classes in person or over the phone beginning May 13, 1997. You must be prepared to choose a tuition payment option (see page 12) and make an initial tuition deposit of \$100 prior to (or at the time of) registration.

If you are unable to actually come to campus to register, please arrange a telephone appointment with an advisor by calling the Office of Admissions. Note the date and time of your appointment. Your advisor will expect your call. Remember we are on Pacific Time so you will have to translate your appointment for your own time zone.

Certain classes fill up quickly. We strongly suggest you register as early as possible.

Deferral/Withdrawal

Early-registered new students who will not attend MUST withdraw in writing by August 30, 1997. The \$100 registration fee is not refundable for any reason. Students deferring entry regardless of registration status may receive credit for the \$100 registration fee in any of the two succeeding terms only if the request for deferral is received by August 30, 1997.

Late Arrival for Fall '97 Semester

New students who will not attend orientation must arrange for late check-in in order for course registrations to be held. Requests for late check-in should be directed to the Office of Admissions.

New Freshman--Fall 1997

1. Read the schedule of classes. Most studio classes are offered twice a week, Monday and Wednesday (MW) or Tuesday and Thursday (TTH). Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

- I 9:00am-11:45am
- II 1:00pm-3:45pm
- III 4:15pm-7:00pm
- IV 7:30pm-10:15pm

2. Choose classes which apply toward your degree. We strongly recommend that you enroll in three studio and two academic classes your first semester.

Three Studio Courses:

- First Year Interdepartmental Core (required)
- Studio class in your major
- Studio elective

Two Academic classes:

- English Composition A, followed in the next semester by English Composition B
- Art History Survey A (depending upon language skills), followed in next semester by Art History Survey B

Note: Art History Survey A and B must be taken in sequence.

New students who do not have prior college credit for English Composition must enroll in English Composition A their first semester at SFAI.

Classes are listed according to discipline. Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit will enroll in beginning classes. Courses in the 100 series are restricted to upper-division students only.

3. Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

New Transfer Students--Fall 1997

1. Read the schedule of classes. Most studio classes are offered twice a week, Monday and Wednesday (MW) or Tuesday and Thursday (TTH). Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

- I 9:00am-11:45am
- II 1:00pm-3:45pm
- III 4:15pm-7:00pm
- IV 7:30pm-10:15pm

Classes are listed according to discipline. Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit enroll in beginning classes.

2. Choose classes which apply toward your degree. Refer to your Transfer Evaluation Form/Curriculum Record to determine which requirements remain. This is especially critical for Letters & Science classes. If you have not received your Transfer Evaluation Form/Curriculum Record, please contact the Office of Admissions. Before enrolling in Methodologies of Modernism, you must complete two semesters of Western Civilization or equivalent courses including pre-20th century European history, philosophy and literature. At SFAI, the Western Civilization requirement is satisfied by taking the two-course sequence Mediterranean Civilizations and Origins of the Modern World. If you have not taken these classes elsewhere, you must enroll in Mediterranean Civilizations/Origins of the Modern World (LS10A/B) before taking Methodologies of Modernism (LS100A/B). It is important to find a balance between academic classes in Letters & Science or Art History and studio classes.

We recommend that you enroll in three studio and two academic classes your first semester if possible. Courses in the 100 series are restricted to upper-division students only.

New students who do not have prior college credit for English Composition must enroll in English Composition A for their first semester at SFAI.

3. Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

New PB and MFA Students--Fall 1997

New MFA and PB students may select their classes beginning May 13, 1997 by phone or in person. Call for an appointment. An outline of PB and MFA curricular requirements can be found on page 50 of this course schedule.

First Year Art History, Theory & Criticism

Requirement: All entering MFA students are required to satisfy the MFA First Year Art History Requirement by taking one of the following graduate-level courses in their first or second semester:

AH240A, Art Since 1960
AH241E, Critical Theory
AH241M, History and Issues of Painting

MFA Studio Space

For Ceramic MFA students: limited space is available, see Department Manager regarding space and facilities use.

For Filmmaking MFA students: an editing room with a KEM Universal 16mm Flatbed editing machine is dedicated for exclusive MFA use. After training, MFA students are issued keys for all departmental studios.

For New Genres MFA students: limited space is available, see Department Manager regarding space and facilities use.

For Painting/Sculpture MFA students: students are allotted individual studios at 731 Market Street on a first-come, first-served basis for a maximum of four semesters.

For Photography MFA students: the department has dedicated one B&W and one color darkroom reserved only by MFA students. MFA students can reserve 2 nights a week for B&W late night printing and after training students can print late night on the 42" color processor up to 7 nights a week.

For Printmaking MFA students: all MFA students share Studio 5 as a graduate work space. Use of the Studio 5 and all the print department facilities are available 24 hours a day, 7 days a week, during the regular semester. MFA students will be issued a key to the monitor's closet.

CONTINUING STUDENT REGISTRATION CALENDAR SPRING 1998 SEMESTER

EARLY REGISTRATION & ADVISING PERIOD (NOVEMBER 17-DECEMBER 5, 1997)

Monday, Nov 17 Registration packets distributed; academic advising available for BFA students in the Advising Office by appointment

Monday, Nov 24 **MFA** students registering for their **final semester** meet with Pegan Brooke, Graduate Program Director, on a first-come, first-served basis from **9:00am to 12:00 noon** in Pete's Cafe at 800 Chestnut. After obtaining Pegan's signature on a completed registration form, MFA students proceed directly to the Registrar's Office to file their forms.

Tuesday, Nov 25 **MFA** students registering for their **3rd or 4th semester** meet with Pegan Brooke, Graduate Program Director, on a first-come, first served basis from **10:00am to 3:00 pm** in Pete's Cafe at 800 Chestnut. After obtaining Pegan's signature on a completed registration form, MFA students proceed directly to the Registrar's Office to file their forms.

Wednesday, Nov 26 **MFA and Post-Baccalaureate** students registering for their **2nd, 3rd or 4th semester** meet with Pegan Brooke, Graduate Program Director, on a first-come, first-served basis from **10:00am to 3:00 pm** in Pete's Cafe at 800 Chestnut. After obtaining Pegan's signature on a completed registration form, MFA students proceed directly to the Registrar's Office to file their forms.

Monday, Dec 1 **BFA registration by appointment**, 10:00am-12:00noon and 1:00pm-4:00pm
Drop-in registration for MFA, PB & BFA's who missed their appointment, 12:00noon-1:00pm and 4:00pm-5:00pm
BFA advising, 9:00am-4:00pm, in the Academic Advising Office by appointment

Tuesday, Dec 2 **BFA registration by appointment**, 10:00am-12:00noon and 1:00pm-4:00pm
Drop-in registration for MFA, PB & BFA's who missed their appointment, 12:00noon-1:00pm and 4:00pm-5:00pm
BFA advising, 9:00am-4:00pm, in the Academic Advising Office by appointment

Wednesday, Dec 3 **BFA registration by appointment**, 10:00am-12:00noon and 1:00pm-5:00pm
Drop-in registration for MFA, PB & BFA's who missed their appointment, 12:00noon-1:00pm and 5:00pm-6:00pm
BFA advising, 9:00am-6:00pm in the Academic Advising Office by appointment

Thursday, Dec 4 **BFA registration by appointment**, 10:00am-12:00noon and 1:00pm-5:00pm
Drop-in registration for MFA, PB & BFA's who missed their appointment, 12:00noon-1:00pm and 5:00pm-6:00pm
BFA advising, 9:00am-4:00pm, in the Academic Advising Office by appointment

Friday, Dec 5 **BFA registration by appointment**, 10:00am-12:00noon and 1:00pm-4:00pm
Drop-in registration for MFA, PB & BFA's who missed their appointment, 12:00noon-1:00pm and 4:00pm-5:00pm
BFA advising, 9:00am-4:00pm, in the Academic Advising Office by appointment

Mon-Fri, Dec 8-12 Add/Drop for all Early Registered students; students who wish to adjust their Spring '98 Schedule of Classes may add or drop courses selected during Early Registration. All Add/Drops for graduate students require the Program Director's signature. Make-up registration for all students not yet registered.
Registration for all non-degree students begins.
Academic advising available for BFA students in the Advising Office by appointment.

REGISTRATION INSTRUCTIONS FOR SPRING SEMESTER 1998

CONTINUING STUDENTS

Continuing students early register for Spring 1998 according to the following calendar and procedure:

MFA/PB students register November 24-26 according to semester priority or during drop-in hours through December 12. ALL MFA/PB students MUST obtain the Graduate Director's signature on the form before registering and before add/drop; tentative course selections should be thought out in advance of your advising appointment. PLEASE CONSULT THE SPRING 1998 REGISTRATION CALENDAR for specific times and days for MFA/PB advising followed by registration.

BFA students register by appointment December 1-5; refer to the letter in your registration packet for your appointment day and time. BFA students may also register during drop-in hours AFTER their assigned appointment. Registration priority is determined by units earned plus units in progress for Fall 1997. PLEASE CONSULT YOUR REGISTRATION LETTER and the SPRING 1998 REGISTRATION CALENDAR for specific times and days for drop-in registration.

Academic advising is available throughout registration and add/drop by appointment. Extended hours are also available; please consult the Spring 1998 Registration Calendar for the times and days.

When you register...

If the course you request is full, you may be able to gain entrance to the class by obtaining the signature of the instructor on an add/drop form. Most classes have a few additional places available at the discretion of the instructor; once these places are taken, however, the signature of the instructor cannot be honored.

If you are taking courses out of sequence or have not taken the necessary prerequisites for requested courses, you will be denied registration and referred to the Academic Advisor. Prerequisites, if any, are listed in the course description of each course in this publication.

If you have past due bills or fines, you will not be permitted to register. Notice of these problems are indicated on your registration letter which is included in your packet. PLEASE REMOVE THESE "HOLDS" before coming to registration.

Non-Degree (ND) students register December 8-12.

NEW STUDENTS

CALL 1.800.345.SFAI TO SELECT YOUR SPRING CLASSES. NEW STUDENT REGISTRATION BEGINS NOVEMBER 10 AND CONTINUES THROUGH JANUARY 16, 1998.

Please read the following "Guidelines for Class Selection" before calling to make your registration appointment. You may early register for classes in person or over the phone beginning November 10, 1997. If you do not early register, you may register in person on January 2-16, 1998. In both cases, you must be prepared to choose a tuition payment option (see page 12) and make an initial tuition deposit of \$100 prior to (or at the time of) registration.

If you are unable to actually come to campus to register, please arrange a telephone appointment with an advisor by calling the Office of Admissions. Note the date and time of your appointment. Your advisor will expect your call. Remember we are on Pacific Time so you will have to translate your appointment for your own time zone.

Certain classes fill up quickly. We strongly suggest you register as early as possible.

Deferral/Withdrawal

Early-registered new students who will not attend MUST withdraw in writing by January 16, 1998. The \$100 registration fee is not refundable for any reason. Students deferring entry regardless of registration status may receive credit for the \$100 registration fee in any of the two succeeding terms only if the request for deferral is received by January 16, 1998.

Late Arrival for Spring '98 Semester

New students who will not attend orientation must arrange for late check-in in order for course registrations to be held. Requests for late check-in should be directed to the Office of Admissions.

New Freshmen--Spring 1998

1. Read the schedule of classes. Most studio classes are offered twice a week, Monday and Wednesday (MW) or Tuesday and Thursday (TTH). Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

- I 9:00am-11:45am
- II 1:00pm-3:45pm
- III 4:15pm-7:00pm
- IV 7:30pm-10:15pm

2. Choose classes which apply toward your degree. We strongly recommend that you enroll in three studio and two academic classes your first semester.

Three Studio Courses:

- First Year Interdepartmental Core (required)
- Studio class in your major
- Studio elective

Two Academic classes:

- English Composition A, followed in the next semester by English Composition B
- Art History Survey A (depending upon language skills), followed in next semester by Art History Survey B

Note: Art History Survey A and B must be taken in sequence.

New students who do not have prior college credit for English Composition must enroll in English Composition A their first semester at SFAI.

Classes are listed according to discipline. Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit will enroll in beginning classes. Courses in the 100 series are restricted to upper-division students only.

3. Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

New Transfer Students--Spring 1998

1. Read the schedule of classes. Most studio classes are offered twice a week, Monday and Wednesday (MW) or Tuesday and Thursday (TTW). Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

- I 9:00am-11:45am
- II 1:00pm-3:45pm
- III 4:15pm-7:00pm
- IV 7:30pm-10:15pm

Classes are listed according to discipline. Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit enroll in beginning classes.

2. Choose classes which apply toward your degree. Refer to your Transfer Evaluation Form/Curriculum Record to determine which requirements remain. This is especially critical for Letters & Science classes. If you have not received your Transfer Evaluation Form/Curriculum Record, please contact the Office of Admissions. Before enrolling in Methodologies of Modernism, you must complete two semesters of Western Civilization or equivalent courses including pre-20th century European history, philosophy and literature. At SFAI, the Western Civilization requirement is satisfied by taking the two-course sequence Mediterranean Civilizations and Origins of the Modern World. If you have not taken these classes elsewhere, you must enroll in Mediterranean Civilizations/Origins of the Modern World (LS10A/B) before taking Methodologies of Modernism (LS100A/B). It is important to find a balance between academic classes in Letters & Science or Art History and studio classes.

We recommend that you enroll in three studio and two academic classes your first semester if possible. Courses in the 100 series are restricted to upper-division students only.

New students who do not have prior college credit for English Composition must enroll in English Composition A for their first semester at SFAI.

3. Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

PB and MFA Students--Spring 1998

New MFA and PB students may select their classes beginning November 10, 1997 by phone or in person. Call for an appointment. An outline of PB and MFA curricular requirements can be found on page zz of this course schedule.

First Year Art History, Theory & Criticism Requirement: All entering MFA students are required to satisfy the MFA First Year Art History Requirement by taking one of the following graduate-level courses in their first or second semester:

AH240A, Art Since 1960

AH241E, Critical Theory

AH241M, History and Issues of Painting

MFA Studio Space

For Ceramic MFA students: limited space is available, see Department Manager regarding space and facilities use.

For Filmmaking MFA students: an editing room with a KEM Universal 16mm Flatbed editing machine is dedicated for exclusive MFA use. After training, MFA students are issued keys for all departmental studios.

For New Genres MFA students: limited space is available, see Department Manager regarding space and facilities use.

For Painting/Sculpture MFA students: students are allotted individual studios at 731 Market Street on a first-come, first-served basis for a maximum of four semesters.

For Photography MFA students: the department has dedicated one B&W and one color darkroom reserved only by MFA students. MFA students can reserve 2 nights a week for B&W late night printing and after training students can print late night on the 42" color processor up to 7 nights a week.

For Printmaking MFA students: all MFA students share Studio 5 as a graduate work space. Use of the Studio 5 and all the print department facilities are available 24 hours a day, 7 days a week, during the regular semester. MFA students will be issued a key to the monitor's closet.

TUITION AND FEES

Registration Fee

A non-refundable \$100 registration fee shall be charged to all students upon registration. The \$100 registration fee will be credited toward tuition. For continuing students who early register, the \$100 registration fee will be due and payable, and non-refundable upon registration and may be covered by payments on a tuition payment plan (see below). For new students, the \$100 "Intent to Register" fee paid in advance to reserve classes shall serve as the non-refundable registration fee. For students who register at late registration or after classes have begun, the non-refundable registration fee shall be due and payable at registration.

BFA Program and Non-Degree Students

1-11 units: multiply each unit by \$725.00
12-15 units: pay a flat fee of \$8,700.00
Over 15 units: \$8,700.00 plus \$725.00 for each additional unit over 15
Course #199 Independent Study: \$4,785.00

MFA and PB Program

12-15 units: \$8,700.00
Over 15 units: \$8,700.00 plus \$725.00 for each additional unit over 15
MFA Exhibition (IN301) only: \$250.00

Teaching Assistant/Internship Stipends: Graduate students are eligible for two TA/Internship stipends (one each during the third and fourth semesters of enrollment in the MFA program). TA/Internship stipends are paid as discounts from tuition.

Other Fees

Late registration: \$75 (charged after the close of registration, see Academic Calendar)

Change of program fee: \$30 (see Academic Calendar for effective dates)

All students must pay an e-mail and internet access fee of \$50 per semester.

Courses which involve off-campus travel and some courses with special materials requirements carry special fees which are charged upon enrollment. See course descriptions for details.

MFA/PB studio rental: \$300.00 per term.

Tuition Payment Deadlines

Continuing students who early register: Tuition is due in full on August 1 for fall term enrollment and January 2 for spring term enrollment, unless a tuition payment plan has been arranged with Student Accounts.

Continuing students who late register (on or after the first day of the term): Tuition is due in full at registration unless a tuition payment plan has been arranged with Student Accounts.

New students who early register: Tuition is due in full on the first day of the term unless a tuition payment plan has been arranged with Student Accounts.

New students who late register (on or after the first day of the term): Tuition is due in full at registration unless a tuition payment plan has been arranged with Student Accounts.

Tuition Payment Plans

The San Francisco Art Institute offers four alternative plans for payment of annual tuition charges: a full payment option that requires one payment after financial aid has been deducted and three monthly payment options that divide tuition, after all financial aid has been deducted, into eight to ten equal monthly installments. The monthly payment plans are available to students enrolled for six units or more per semester. Students enrolled for less than six units per semester must pay in full at registration. Students must choose a payment option upon registration.

Tuition payments can be made by check or bank draft payable to the San Francisco Art Institute. A \$15 fee will be charged for all returned checks. VISA, MasterCard, American Express, and College Card will be accepted for payment by non-degree students and degree students enrolled for less than six units per semester. Monthly payments may also be charged to VISA, MasterCard, American Express, and College Card by installment plan participants and will be automatically charged on the first of each month.

Full Year Tuition Payment Options

Full Payment Option: One payment per semester due and payable upon registration.

Monthly Payment Option A: Ten monthly payments beginning July 1 through April 1; \$25 administrative fee.

Monthly Payment Option B: Ten monthly payments beginning August 1 through April 1; \$25 administrative fee.

Monthly Payment Option C: Eight monthly payments beginning September 1 through April 1; \$25 administrative fee.

Monthly Payment Plans for Single Semester Enrollment

Monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option D: Five monthly payments per semester, beginning July 1 for the fall semester and November 1 for the spring semester; \$25 administrative fee.

Monthly Payment Option E: Five monthly payments per semester beginning August 1 for the fall semester and December 1 for the spring semester; \$25 administrative fee.

Monthly Payment Option F: Four monthly payments per semester beginning September 1 for the fall semester and January 1 for the spring semester; \$25 administrative fee.

Other Information

Minimum payments under all plans are \$100 per month. All payments are due on the first of each month. Late fees of \$25 month will be charged for all delinquent payments received after the 15th of the month.

Annual payment plans for students who intend to enroll for less credit hours in the spring semester than in the fall semester will be determined so that fall tuition charges are paid in full by November 1.

Students may enroll in a monthly tuition payment plan for a single \$25 non-refundable administrative fee.

Additional late fees will be charged on any outstanding balances at the end of the semester. Such late fees shall be calculated at the rate of 1-1/2% per month (18% per annum) on the amount of the outstanding balance. Re-enrollment will be denied and transcripts will be held for students with outstanding financial obligations.

Refund Policy

Eligibility for refunds will be determined based on the date that withdrawals, or leaves of absence are filed in writing with the Registrar's Office. Responsibility for filing such notices rests entirely with the student.

Withdrawing students must obtain a request for withdrawal or leave of absence form from the Registrar and follow the Institute's withdrawal procedure.

Tuition refunds will be issued for withdrawals according to the following schedule:

Prior to and including

1st day of the term:	100%
1st-3rd week of the term:	90%
4th week of the term:	50%
5th-9th week of the term:	25%
After the 9th week of the term:	0%

Tuition refunds for **complete** withdrawals shall be calculated in accordance with the above schedule less \$100 to cover the non-refundable registration fee. Late registration, program change, payment plan, and late payment fees are not refundable.

An alternative tuition refund schedule applies in cases of complete withdrawals by recipients of federal Title IV financial aid (Stafford Loans, Pell Grants, SEOG grants, College Work Study) attending SFAI for the first time.

Prior to and including the

1st week of the term:	100%
2nd-3rd week of the term:	90%
4th week of the term:	80%
5th-6th week of the term:	70%
7th week of the term:	60%
8th-9th week of the term:	50%
10th-11th week of the term:	40%
After the 11th week of the term:	0%

Tuition refunds for **dropped** classes occur only during the first four weeks of the semester (i.e., until Census Day). Beginning with the fifth week of the semester, no refund is given for dropped classes. The date on which you file a completed Add/Drop form in the Registrar's Office determines the refund date.

Appeals for refund determinations may be submitted in writing to the Refund Appeals Committee, c/o Student Accounts, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133.

Repayment Policy

Students who are awarded financial aid and receive a refund of aid in excess of tuition and subsequently enroll in fewer units than the basis for their financial aid package may be required to repay a portion of that refund. It is strongly advised that financial aid students considering a reduction in course load consult with the Financial Aid Office to determine the financial implications of a reduced course load.

COURSE DESCRIPTIONS

Because we have not made all of the visiting artist appointments at this early date, you may find that a TBA appears in the course description and also in the time schedules printed immediately after the course descriptions. We will provide this information to you as we have it, as well as changes and additions to the schedule of classes, via addenda posted outside the Registrar's Office.

When reading the course descriptions and the scheduled course meeting times, pay particular attention to the course code which includes: (1) one or two alphabetical letters which refer to the discipline in which the course is offered; (2) a one- to three-digit course number; (3) an alphabetical letter which further identifies the course; and (4) in some instances, a period followed by a one-digit number which denotes the section. The section number becomes important when there are multiple sections of the same course, some of which may have different course descriptions. The semester(s) in which a course is offered is indicated on the same line as the course code.

ART HISTORY, THEORY & CRITICISM

*Bill Berkson, Art History/Letters & Science
Program Director; Dianne Jones, Area Manager*

AH40A

FALL ONLY

Art History Survey A

3 UNITS

This is the first of a three-part introductory survey of art history. The survey will highlight concepts of sacred space in Western and non-Western art from the Neolithic Period to the end of the French Revolution. Lectures will interweave the fundamental chronology of Western art with parallel developments in Africa, Asia, and North and South America. Each of the topics covered will be placed into a social, political and cultural framework, which will present stylistic formal developments within a broader context. Assigned readings, together with intensive discussions, will enable students to consider artworks in the time period in which they were made and in relation to present-day cultures and theories. Students are required to attend lectures and will be evaluated on the basis of exams, class projects, and term papers.

AH40A is a required course for all BFA and MFA candidates who have not satisfied 40A/B elsewhere. AH40A & AH40B must be taken in sequence. Satisfies the first part of the Art History Survey Requirement.

AH40B

SPRING ONLY

Art History Survey B

3 UNITS

Prerequisite: AH40A

This is the second of a three-part introductory survey of art history. The course will highlight concepts of the human body in Western and non-Western art and the construction of public and private space from Neo-Classicism to 1950. Lectures will interweave the fundamental chronology of Western art with parallel developments in Africa, Asia, and North and South America. Each of the topics covered will be placed into a social, political and cultural framework, which will present stylistic formal developments within a broader context. Assigned readings, together with intensive discussions, will enable students to consider artworks in the time period in which they were made and in relation to present-day cultures and theories. Students are required to attend lectures and will be evaluated on the basis of exams, class projects, and term papers.

AH40B is a required course of all BFA and MFA candidates who have not satisfied AH40A/B elsewhere. AH40A & AH40B must be taken in sequence. Satisfies second part of AH Survey Requirement.

AH131D

FALL ONLY

Art and Anthropology

3 UNITS

Taking an anthropological approach, this course considers the diverse forms and meanings of art in some prehistoric and "traditional" societies. We will examine the special roles art may have played in societies without writing, and explore personal and group responses to particular examples. For this purpose, at least three museum/gallery field trips will be scheduled, as well as other excursions. We will also discuss the dilemmas involved in studying, collecting, curating and generalizing about the art of Others.

Satisfies an AH Elective or LS Social Science Requirement.

AH131E

FALL ONLY

Worlds in Collision I

3 UNITS

An art history course structured as a discussion seminar and laboratory with reading, writing, theoretical planning and art assignments--from the study of art, social situations, strategies and survival methodologies of marginalized communities of urban North America. Students will: identify and claim individual community(ies) (e.g., where you are coming from); create a personal manifesto that affects the community(ies); do research for and construct a grant proposal for a project in the community(ies). The goal is to stimulate reform and expand creative mindsets and artist paradigms that envision and develop art for the purpose of community and social change.

NOTE: Students in Worlds in Collision II (Spring 1998) will proceed from research and theory to practice, by way of internships in arts organizations servicing urban ethnic communities in the Bay Area.

This course is a prerequisite for Worlds in Collision II and satisfies an AH Elective, LS Social Science Requirement, or LS Elective; also satisfies the Studies in Global Culture Requirement.

AH140C

FALL ONLY

Issues in Contemporary Art--1950 to the Present

3 UNITS

Prerequisite: AH 40A and AH 40B

This team-taught course focuses on art made in America and Europe from 1950 to the present. Artists, movements, and specific works of art are discussed in a broad social and political context, providing a backdrop for contemporary art production. Modern and postmodern theoretical positions, such as semiotics, deconstructivism, feminism, and multiculturalism, will be incorporated into both the lecture and discussion portions of the course.

This class is the third course in the required Art History Survey sequence.

AH140D

SPRING ONLY

Salon of 1998

3 UNITS

Prerequisite: AH40A and AH40B

The "salons" that Charles Baudelaire wrote between 1845 and 1859 constituted current-events reports on the art that appeared in the Paris of his time. In this course, we will invent our own "salon" out of what can be seen of art in various media in the Bay Area (and perhaps elsewhere) during the late winter and spring of 1998: shows in galleries, alternative spaces, museums; public and other site-specific works; performances; film and video. (Three guest lectures occur on different Monday evenings at 7:30 p.m.) Presentations in class will deal with the backgrounds (art-historical, cultural, etc.) assumed by these manifestations of the art of our time, and discussions will aim at making connections between them in terms of general ideas.

Satisfies an AH Elective.

AH141F**SPRING ONLY****The Romantic Idea**

3 UNITS

SAME AS PA141F

A drawing/painting/art history course centered on making art in the context of the Romantic aspiration. Studio work will develop the basics of space, color, light and substance as the materials of painting; sight, thought, emotion, memory and knowledge as the contents of painting; and the artist as not only the maker of paintings but also the creator of the art of painting itself. Academic work will include study of such general themes as the perennial goals of Romanticism in the personal transcendence of time and space, the realization of personal vision in the search and creation of a world nearer paradise, and, above all, the passion to "make it new."

Satisfies a Major Studio Requirement, Studio Elective, or Art History Elective.

AH141M**FALL ONLY****History & Issues of Painting**

3 UNITS

Prerequisite: AH40A and AH40B

An intensive discussion of painting culture from pre-history to the present, this course will track various types of painting across continents and timelines, as well as the issues--perennial and topical--involved in making and looking at paintings now. Topics include: early forms of imagemaking; icons and genres; perspective as world view and/or cosmology; photography and the Death of Painting; Modernism & after; and investigations of such terms as light, scale, surface and sensation. Students are required to participate in class discussions, to keep up with required readings, and to write two essays: the first, a 1,000-word research paper on an individual painter; and the second, a 1,500-word essay on a particular term ("sensation," for example) and its pertinence to the art of painting.

Satisfies the MFA First Year AH Requirement or AH Elective.

AH142B**SPRING ONLY****History of Women Artists II: Middle Ages to the 20th Century**

3 UNITS

This course will examine the history of European and North American women artists from the Middle Ages to the late 20th century. The artistic

production of women in painting, sculpture, crafts, photography, and other media is discussed within a social, political and stylistic context. The work of artists such as Hildegard of Bingen, Elizabeth Vigée-Lebrun, Frida Kahlo and Faith Ringgold will be approached from the perspective of art history as well as that of contemporary gender theory. Assigned reading and attendance at slide-illustrated lectures, seminar discussions, films, and field trips are required. This class is a companion course to History of Women Artists I, which covers non-Western women artists and goddess worshiping societies.

Satisfies an AH Elective; also satisfies the Studies in Global Culture Requirement.

AH144**FALL ONLY****Special Topics in Art History: The Hidden History of Latin American Art**

3 UNITS

This course addresses the ideas of contemporary Latin American, Latino/a and Chicano/a art and artists within the history and context of American culture. The concepts and materials presented focus on the differences and mutual influences among Latin American countries and artists, cultural hybrids, adaptations of European trends, and the role of the artists within their respective social contexts. Classes will combine lectures and discussions with guest artists and art historians such as Guillermo Gomez-Peña, Nao Bustamante, Robin Adele Greenley among others. Classes will include slide-illustrated lectures, seminar discussions, films and field trips. Textbooks and/or a reader will be required.

Satisfies an AH Elective; also satisfies the Studies in Global Culture Requirement.

AH163**INTER-SESSION & SPRING ONLY****The India Trip and Interdisciplinary Seminar**

6 UNITS

Prerequisites: Completion of a brief questionnaire, interview with faculty organizer, and submission of portfolio

The India trip, December 27, 1997-January 22, 1998, and seminar will take students to the major sites of India—from the Taj Mahal to the vast cave temples of Ajanta and Ellora, from the Burning Ghats of the Ganges to the Great Stupa at Sanchi and the towering gopurams of Madurai. In the context of an ancient culture, historic sites and contemporary life, students will have the oppor-

tunity to observe, record and undertake research, ultimately benefiting their studio endeavors. The course will include three **required** orientation meetings in the Fall 1997 semester and a seminar every other week during the Spring 1998 semester.

A non-refundable fee of \$250 is due by September 30, 1997. Students considering this trip should see the Financial Aid Office early in the Fall semester. For more information, including a complete itinerary, see the L&S Area Manager, Dianne Jones, or call Fred Martin, SFAI, 749-4510, x824.

Satisfies 3 units of LS Elective or AH Elective and 3 units of Studio Elective; or 6 units of Studio Elective; also satisfies the Studies in Global Culture Requirement

AH198

FALL & SPRING

Directed Study

1-6 UNITS

See Interdisciplinary, page 27.

AH199

FALL & SPRING

Independent Study

3 UNITS

See Interdisciplinary, page 27.

DIGITAL MEDIA

Reagan Louie, Undergraduate Studio Program Director; Paul Klein, Coordinator, Center for Digital Media; John Sappington, System Site Manager

DM1

FALL & SPRING

Digital Media I

3 UNITS

This is a beginning survey course about digital media. The class will provide students with the skills necessary to complete their first digital projects. The class will emphasize three areas. The first area will concentrate on the Macintosh operating system and general file procedures. The next two areas include work completed in static and time-based mediums with project integration of these two areas encouraged. While the instruction in class will emphasize technique, criticism and evaluation of work, with an emphasis on argument dialogue, ideas will also be stressed. Examples of artists working with digital media will be represented and discussed. This course is the

prerequisite to all other Digital Media courses; however, students may successfully complete a prerequisite evaluation administered by the CDM.

Satisfies a Studio Elective.

DM10

FALL & SPRING

Digital Media II: Text, 3D & Illustration

3 UNITS

Prerequisite: Basic literacy of Macintosh (Digital Media I or equivalent) or instructor permission

This is a continuation of Digital Media I. In this course, students will complete projects with the electronic page and text layout, illustration and 3D. Also, there will be criticism and evaluation of student work from a technical and aesthetic perspective. The page layout component will concentrate on the needs of students who want to complete their artwork using text-based content. Page layout programs are available to students for producing alternative text, poem, story, or other undefined formats on a variety of media. The illustration component allows students to produce high quality postscript drawings. The 3D component introduces students to the creation of 3-dimensional objects and environments. After an introduction to the use of these programs, students will complete a range of projects in each format.

Satisfies a Studio Elective.

DM50C

FALL ONLY

Hardcopy: Larger Digital Dimensions

3 UNITS

Prerequisite: Digital Media I or instructor permission

This is a studio and discussion class about the translation of digital information into large format artwork. Students will create projects on the computer for output; larger projects will be printed and assembled using programs with tiling capabilities and/or will be printed out on a medium-sized printer/plotter. The integration of computer-generated works with other media or contexts such as video, stills, sound, and text will be encouraged. Also, students will be introduced to possibilities for inkjet, electrostatic, reprographic, and billboard output in the commercial/industrial world. Through discussion and critique, work will be selected to be shown at a San Francisco gallery affiliated with a large format image production facility. For production costs, students electing to participate in this exhibition will be charged a fee. Students will be encouraged to explore printing on

a wide variety of papers. Students with an interest from the conceptual to the aesthetic in all media are encouraged to enroll.

Satisfies a Studio Elective.

DM50E**SPRING ONLY**

Cyberspace: Authoring for the World Wide Web

3 UNITS

Prerequisite: Digital Media I & II or instructor permission

This course will examine strategies for the production of Websites, while investigating critical issues surrounding the evolving culture of the World Wide Web and cyberspace. Using an array of tools including HTML, Web Editors, and time still based image enhancement programs, students will produce individual and collaborative Websites. We will explore the potential of hypertext and the Web to create new genres of artistic production. The course will also emphasize the growing interactive capability of the Web. Companion research, reading and writing assignments, and in-class presentations will provide a forum for a discussion of the profound theoretical issues around the medium and a context for actual production.

Satisfies a Studio Elective.

DM50G**FALL ONLY**

Video Unbound

3 UNITS

Prerequisite: Digital Media I or instructor permission

This course is an exploration of digital video through the production and viewing of work. Students will follow the process of creating digital video artworks from collections of source materials to editing and mastering completed video pieces. We'll also look at options for final presentation including single channel, interactive, web and installation work. We will look at how digital technologies have changed the relationship between aesthetics and machines through viewing contemporary film, video, and time-based computer artwork. Along with video software tools, the construction of spatial experience will be explored with the expressive possibilities of remote live video feeds.

Satisfies a Studio Elective.

DM50H**FALL ONLY**

Spectrums of Contemporary Digital Sound

3 UNITS

Prerequisite: Digital Media I or instructor permission

Sound has existed at the margins of art for more than a century since its emancipation from music. In recent decades, a growing movement of sound artists have forged a new centrality of digital sound practice which influences the theory and perception of diverse artforms. In this class, we will look and listen to a broad spectrum of contemporary sound art, review and discuss theoretical and technical materials relating to sound practice, and create sound works. Class time will be divided among listening, discussing and creating sound projects. Visits to sound installations off-site and several guest speakers will make presentations on subjects related to sound art. A final project in sound is required.

Satisfies a Studio Elective.

DM50J**SPRING ONLY**

Camera and Computer: The Elemental Possibilities

3 UNITS

Prerequisite: Digital Media I or instructor permission

A complete introduction to using the computer as a tool for creating photographic output. To enhance or manipulate the photographic image, Adobe Photoshop and Fractal Design Painter will be used. For text, we will use Microsoft Word and Quark Xpress. Input instruction will include scanning photographs, slides, negatives, digitizing video, and downloading from the Internet. Output possibilities will be laser prints, bitmap and postscript inkjet Iris prints, film recorder, and the printer/plotter, among others. Output is expected to be printed only on quality paper. Each week the class will meet once in the CDM and once in the classroom for critique. Prolific output is a necessity for this class, and only serious students committed to creativity should enroll.

Satisfies a Studio Elective.

DM50K**SPRING ONLY****Alternative Publishing****3 UNITS**

Prerequisite: Digital Media I or instructor permission

The ZINE (paper), CD ROM, Internet...to investigate the potentials of "desktop" as an artistic, political, and personal tool within the development of the present/future "culture of art." The class will consist of designing and producing a "ZINE" to be published and distributed.

Satisfies a Studio Elective.

DM100E**SPRING ONLY****Participating in Art: Interactivity in Time-Based Media****3 UNITS**

Prerequisite: Digital Media I and basic understanding of both digital and analog video, or instructor permission

This studio class will focus on the role of artist as sculptor and facilitator of experience, travel guide, architect of environments and landscapes, and mapmaker of unique terrains. The role of audience and concepts of participation in art will be considered as students work toward the production of artwork that invites creativity. We will investigate the ways in which performance, installation, conceptual, sculpture and video artists have already solved many of the difficulties inherent in interactive, time-based art works. We'll be focusing on the use of various multimedia and programming tools both in the realm of on-screen environments and as a component capable of integration with more traditional art forms. While students may work in a variety of media, a basic understanding of both digital and analog video is required.

Satisfies a Studio Elective.

DM100G**FALL ONLY****Deep Screen Diving: Creation and Perception in CD-ROM & Internet Space****3 UNITS**

Prerequisite: Digital Media I & II or instructor permission

CD, Screen and Internet space are quickly becoming the portfolio presentation and distribution form for 2D, 3D and interactive digital work. This course is designed around the creation of digital media as an interdisciplinary dance which engenders questions of authorship and appropriation. CD, Screen and Internet space provides the

viewer and user with a unique interactive experience with the idea of journey as the conceptual framework. Students will produce a CD-ROM from previously completed work and newly created interdisciplinary work which includes stills, video and sound. This will be accomplished through technical, critical and collaborative choreography with students and faculty.

Satisfies a Studio Elective.

DM198**FALL & SPRING****Directed Study****1-6 UNITS**

See Interdisciplinary, page 27.

DM199**FALL & SPRING****Independent Study****12 STUDIO UNITS**

See Interdisciplinary, page 27.

ENGLISH AS A SECOND LANGUAGE

Rozanne Stringer, Director of Extension and Summer Programs; Juan Dominguez, Administrative Assistant

Students who are admitted to a degree or certificate program may be offered admission on the condition that they enroll in the English as a Second Language course at the Art Institute, with restrictions on the number and type of degree courses that can be taken concurrently.

Students enrolled in ESL as a result of English conditional admission are required to pass the Art Institute's ESL class by the second semester of their coursework. Students who are not able to meet this requirement will be dismissed.

ESL1**FALL & SPRING****English as a Second Language****0 UNITS**

This course is designed to provide SFAI students a place to comfortably build confidence and proficiency in the use of formal and everyday English. We will use structured and free exercises to help students improve grammar, pronunciation, speaking, listening, and writing skills.

FILMMAKING

Reagan Louie, Undergraduate Studio Program Director; Roy Ramsing, Area Manager; Jeff Rosenstock, Equipment Checkout Supervisor; Jim Seibert, Film Technician

F 1

FALL & SPRING

Filmmaking I: Moving Image Workshop

3 UNITS

This course is an introduction to the ideas and practice of film as a fine art. A fine art approach to film is one that questions assumptions in making and viewing film. It embraces the possibilities of film as a medium of aesthetic or perceptual inquiry; philosophic or personal expression, more allied to painting and poetry than the traditional idea of "movies." The course sets out to build confidence in students' ability as film artists, through projects aimed at developing practical skills (such as super-8, projected light, editing) and critical awareness toward their own work. Graduate teaching assistants will provide individual instruction on the use of pertinent equipment. **In addition, students are required to attend weekly specialized Technical Workshops which meet on Wednesdays third period, for at least the first half of the semester.**

Satisfies a Major Studio Requirement or Studio Elective.

F Tech

FALL & SPRING

Specialized Technical Workshops

0 UNITS

These weekly film production workshops supplement Filmmaking I: Moving Image Workshop and are intended to introduce students to basic technical concepts and film production techniques in order to make them more at ease with the tools that are available. Each week will cover a different aspect of film production in a hands-on workshop atmosphere. **Filmmaking I: Moving Image Workshop students, particularly Film majors, should not schedule another class for this time.**

F100B

FALL & SPRING

Alternative Film

3 UNITS

We will explore the different ways of working with Super 8 and 16mm film, such as: 1) rear projection; 2) double projection; 3) body projection (related to performance art); 4) smoke projection (related to sculpture); 5) projection onto objects

(related to installations); 6) water projection. There will be field trips and guest artists. Film is provided for class projects.

Satisfies a Major Studio Requirement or Studio Elective.

F100C

FALL ONLY

Motion Graphics I

3 UNITS

In this class, students explore the entire range of techniques that transform graphic or inanimate material into cinematic motion. Generally this process is called animation. We extend the range of the traditional "cartoon" by regarding any flat or 3-dimensional object--sand, paint, or other materials--"fair game" for the animation process. Students will explore drawn animation, animation cycles, cut-out animation, 3-dimensional animation, progressive animation, and rotoscope animation.

Satisfies a Major Studio Requirement or Studio Elective.

F100D

SPRING ONLY

AC/DC Psychotronic Teleplays

3 UNITS

This is a production class workshop where we all work together on a project that involves the Film Program's cameras and check-out room, plus anything that students want to bring in--e.g., video, film, shadows, slides, painting and sculpture. Everything is utilized to achieve the goal of turning out an artistic moving picture in video format so that students can take home a copy. There will be guest lecturers and video/film screenings. No prior video production experience is required.

Satisfies a Major Studio Requirement or Studio Elective.

F100E

FALL ONLY

Sound

3 UNITS

TBA

Satisfies a Major Studio Requirement or Studio Elective.

F100F

SPRING ONLY

Personal Poetic Documentary

3 UNITS

Prerequisite: Filmmaking I: Moving Image Workshop or equivalent

Special attention will be given to the personal and poetic responses, as well as the social responses, to the "real world." Of great concern will be the search for a conceptual formulation of what non-fiction film has meant in the past and what it means today.

Satisfies a Major Studio Requirement or Studio Elective.

F100G

FALL ONLY

Advanced Filmmaking: TBA

3 UNITS

Prerequisite: Filmmaking I: Moving Image Workshop or equivalent

TBA

Satisfies a Major Studio Requirement or Studio Elective.

F120C

SPRING ONLY

Motion Graphics II

3 UNITS

In this class, students explore the entire range of techniques that transform graphic or inanimate material into cinematic motion. Generally this process is called animation. We extend the range of the traditional "cartoon" by regarding any flat or three-dimensional object--sand, paint, or other materials--"fair game" for the animation process. Students who took Motion Graphics in the fall and wish to continue and deepen their study of Motion Graphics may take this course in the spring also. They will design, with the instructor, their own special project, either continuing earlier work or launching new projects. Advanced students (who have taken Motion Graphics I) will design special projects while beginners will learn a variety of animation techniques.

Satisfies a Major Studio Requirement or Studio Elective.

F130

FALL & SPRING

Undergraduate Tutorial

3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on projects, and may concern all phases of filmmaking to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

Satisfies a Major Studio Requirement or Studio Elective.

F140A

FALL

History of Film I: An Introduction

3 UNITS

This course will offer a historical overview and highlight major traditions and developments covering nearly 100 years of cinema. Emphasis will be placed upon formal developments of film form and film language. Where appropriate, references will be drawn to relationships with the other arts. Jean Vigo's *Zero for Conduct*, Eisenstein's *Potemkin*, Vertov's *Man with a Movie Camera*, Ozo's *Tokyo Story*, Maya Deren's *Meshes of the Afternoon*, and Su Friedrich's *Sink or Swim* are some of the works we will consider. Film majors are strongly advised to take F140A either before or in conjunction with Filmmaking I: Moving Image Workshop.

F140A is required of all Film majors; however, it is also open to non-majors. Satisfies a Major AH Requirement or AH Elective.

F140A

SPRING

History of Film I: Personal & Subversive Cinema

3 UNITS

This course will offer an overview of the history and current practice of using film as a medium for personal expression, whether for aesthetic exploration or as a tool for purposefully undermining (or challenging) cultural conventions and propriety. We will see dozens of films, analyze a few in depth, and discuss each within its individual context and

with regard to the important social and aesthetic issues it suggests. Classes will be conducted on an informal, participatory basis, with a brief lecture framing each session. One of our fundamental concerns will be to examine the phenomenon of film as a public, commonly shared experience or spectacle. Grades will be determined on attendance, a response journal handed in twice during the semester, and brief reports on 3 (selected from a potential group of 10) outside events. Students will be expected to respect the integrity of class decorum--both in terms of others' response as well as for the works being exhibited--and will be encouraged to participate. Film majors are strongly advised to take F140A before or in conjunction with Filmmaking I: Moving ImageWork shop.

F140A is required of all Film majors; however, it is also open to non-majors. Satisfies a Major AH Requirement or AH Elective.

F140B **FALL**

History of Film II: Muses of Cinema

3 UNITS

Excursions into the origins of cinema. Reflections upon its illusive character and expressive potentials. A richly illustrated celebration and critical history-analysis of some of cinema's most imaginative achievements up to circa 1910. An archaeological digging to better understand the past and its link to contemporary cinema as well as be in a better position to formulate new ideas and possibilities. An unearthing of ghosts, spirits, forces and energies from bygone eras to help us awaken from our slumber and open doors to unsuspected worlds of human consciousness and imagination. Included in our viewings will be creative "reproductions" and rare works from private collections: magic lantern shows, optical/moving phenomena, stereo, phantasmagoria galore! And of course the movies--including works by cinema standards such as Melies, Lumiere, McCay, Porter, etc., but in a new light. Irrespective of whether you aspire to be an artist in film or some other medium, your perspective of cinema will never be the same again.

Satisfies an AH Elective at graduate and undergraduate level.

F140B **SPRING**

History of Film II: An Editing Room of Her Own

3 UNITS

Prerequisite: Junior standing

This course examines the contributions of women to fine art filmmaking from 1900-1998 through

viewing their films and reading and discussing writings by and about the artists. Included will be work by narrative pioneers Germaine Dulac and Alice Guy-Blaché; the cinema vérité of Shirley Clarke; social-political works by Joyce Wieland and Chick Strand; and film installation work by Judith Barry and other contemporary artists. An original research paper is required for credit.

Satisfies an Art History Elective at graduate and undergraduate level.

F150

FALL & SPRING

Film/Video/Slide Installation

3 UNITS

The intention of this class is for the student to develop a greater awareness as to what medium best relates and fulfills the conceptual needs of his or her work. Students will explore how a work can relate to its environment or site, specifically in terms of site dominant, site adjusted, site specific and site conditioned/determined concerns. The projects include: slide projection, 16mm film projection, video installation, combined media projection and a final independently produced project outside of class. Free slides, film, video will be provided for class projects, but the final project is at the student's own expense.

Satisfies a Major Studio Requirement or Studio Elective.

F150B

SPRING ONLY

Visiting Artist Workshop

3 UNITS

Prerequisite: Basic knowledge of mechanics of film and sound

TBA

Satisfies a Major Studio Requirement or Studio Elective.

F198

FALL & SPRING

Directed Study

1-6 UNITS

See Interdisciplinary, page 27.

F199

FALL & SPRING

Independent Study

12 STUDIO UNITS

See Interdisciplinary, page 27.

INTERDISCIPLINARY PROGRAM

Reagan Louie, Undergraduate Studio Program Director; Richard Berger, Fall Semester First Year Core Coordinator; Mark Van Proyen, Spring Semester First Year Core Coordinator; Catherine Lipsetz, Administrative Assistant

IN1

FALL & SPRING

First Year Interdisciplinary Core

3 UNITS

As an introductory bridge between the worlds of theory and artistic practice, Interdisciplinary Core is a year-long class that introduces first-year students to the many possible answers to the question of "what is art?" We do this by introducing students to the basic techniques and problem-solving strategies that are inherent in many different forms of visual thinking, and we contextualize those techniques in the critical and historical frameworks that make up the current orthodoxy of contemporary art practice. A wide variety of instructional methods will be employed in this class, including lectures, demonstrations, workshops, film viewings, and field trips--all organized in a manner that will help the student clarify and develop a conscious mode of creative perception. Special emphasis will be given to identifying individual student's aptitudes and developing those aptitudes into and beyond the artistic environment of the Art Institute.

Satisfies a Studio Elective.

IN50

FALL ONLY

Lost & Found Department

3 UNITS

This course focuses on work that combines painting, collage and found objects. Students will learn certain fine box-making and collage skills. They will complete some class exercises and other out-of-class projects such as documenting "areas" in the city which are living collages. All media will be incorporated. A two-week final review period will end the semester, and a public show will be presented.

Satisfies a Studio Elective.

IN60A

FALL ONLY

Art/Healing and the Community I

3 UNITS

This class will explore the relationship between the creative process and the healing process. It will focus on the active healing role the artist can take in relationship to community and the world. By

starting with the artist as a model, we will define the territory of healing art and place the artist in the context of community. We will study historical and contemporary examples of artists who have collaborated and interacted with their communities, whether through projects within organizations or on the street. The format of the class will be lecture, discussion, and visits to Bay Area studios and sites. Students are asked to participate in discussions, complete required readings, write a 1000-word interview/report with a contemporary healing artist and a 1500-word essay documenting a recent community arts project.

Satisfies a Studio or AH Elective or LS Social Science Requirement.

IN60B

SPRING ONLY

Art/Healing and the Community II: Creating a Community Project

3 UNITS

Prerequisite: IN60, Art/Healing & the Community I
Using the resources learned during the first semester in Art/Healing and the Community I, students will work with the help of the instructor to create and implement a community art project. Students are asked to participate in discussions and in weekly reports reviewing the progress of their ongoing project. In addition, students will write a 1000-word community project proposal and a 1,500-word paper documenting their completed community project.

Satisfies a Studio Elective.

IN110

FALL ONLY

Anatomy for Artists

3 UNITS

Prerequisite: Beginning Drawing

The study of the figure continues as one of the most important art disciplines not only for its value in understanding form, light and space, but also for its inherent investigation of the human condition. It also remains one of the most difficult and contradictory: the body exists as a combination of both individualized complexity and simplicity that challenges us to learn and then relearn how to look. Anatomy for Artists takes figure drawing to another level, promoting a deeper understanding of the human body through investigation into its structure and means of functioning. A variety of mediums will be utilized, and students are encouraged to experiment and develop their own personal drawing style while working on the assignments.

Satisfies a Studio Elective.

IN112 **SPRING ONLY****Making Art As If the Earth Really Mattered**

3 UNITS

Prerequisite: Basic proficiency in at least one art-making medium

This course examines the ethical issues of making works of art in the context of our late 20th century environmental condition. We will study the work of contemporary artists whose work demonstrates concern for positive ecological values. Field trips to the Solar Living Center in Mendocino County, Occidental Art & Ecology Center, and the Sonoma County Landfill are planned. Students will produce final projects of their own design which attempt to make the least negative impact on the environment as possible or which attempt to improve some negative ecological situation.

Satisfies a Studio Elective.

IN115A **FALL ONLY****The Artist as Citizen in Contemporary Society I**

3 UNITS

This course will address the need to better prepare art students for active and participatory roles of leadership in our democratic society. Through discussions with visiting artists, writers, critics and activists, students will be provided an opportunity to address various local, regional, national and international political issues and climates, as well as a forum in which to raise the social consciousness of class participants. Additionally, this class will provide a venue to discuss the need to act publicly in response to the war against culture currently underway in our society, and an arena to develop the necessary methodologies to develop writing and speaking skills crucial to such debates. The course will be team-taught and will benefit from the collaborative efforts established between the School of the Art Institute of Chicago and the Corcoran School of Art in Washington, D.C. The course is the result of the "Artist in Society" conference held at the Headlands Center for the Arts in early 1997.

Satisfies Studio or LS Elective.

IN115B **SPRING ONLY****The Artist as Citizen in Contemporary Society II**

3 UNITS

This course continues the discussion concerning preparation of art students for active and participatory roles of leadership in our democratic society.

Satisfies Studio or LS Elective.

IN116 **SPRING ONLY****Mural Project**

3 UNITS

Prerequisite: Junior standing or instructor permission

TBA

Satisfies a Studio Elective.

IN118 **FALL ONLY****It Takes Time to Make a Salad But It Takes Time to Say "It Takes Time to Make a Salad"**

3 UNITS

Prerequisite: Instructor permission. Instructor will conduct interviews at first class meeting to determine composition of class. Students should come to first class prepared to discuss their most successful recent work.

Students will be provided with an environment for making art in any medium which addresses and extends the concepts of TIME, DURATION, AND SEQUENCE. Projects may be done in any appropriate medium. One meeting per week will consist of a studio workshop, and one meeting will be reserved for discussion and critique of assigned projects. Field trips to pertinent exhibitions and guest artists will be included during the semester. At the end of the term, each student will present an original project that focuses on some aspect of the subject of the class.

Satisfies a Studio Elective.

IN125

SPRING ONLY

**Global Art Studio: Distributed Sculpture
--Social Field Painting**

3 UNITS

Prerequisite: New Genres I or Digital Media I

This course is structured to address the challenge of presenting art and communication within a multicultural environment. Working with state-of-the-art desktop video-conferencing tools and all relevant computer software, we will create video and digital forms of art for participation in a global-art-network. The class is organized around the theme of three labyrinths: the labyrinth of the past that focuses on history and memory; the labyrinth of the present that focuses on myths of Modernism; and the labyrinth of the future which will address the utopian imagination and the project of modern science. Work may take the form of performance, site-specific installation, interactive screen-based forms and other emerging experimental forms. Artists in Japan, Venezuela, Germany and other countries will create both individual works and collaborate in "cyberspace." This working methodology poses questions of venue, authorship, history, language, national memory and cultural identity.

Satisfies a Studio Elective.

IN126

SPRING ONLY

Art Relating to Location

3 UNITS

This course will explore the four basic ways that artwork can relate to location: (1) location unrelated art, (2) location adjusted art, (3) location specific art, and (4) location generated art. The intention of this course is to develop a greater awareness of which medium or materials best relate and fulfill the conceptual needs of the location the artwork is in. Students will be required to complete a series of assignments that progress from making work unrelated to its location, to making work that is totally generated by the sights, sounds and smells of a location. Students can use any medium/materials to explore the above concerns. There will be field trips and guest artists.

Satisfies a Studio Elective.

IN127

FALL ONLY

Burning Man: From Temporary Autonomy to Virtual Community

3 UNITS

Prerequisite: Instructor permission

August 25-September 1 and September 6-7, 1997, Black Rock Desert, Nevada, and SFAI. The annual Burning Man Festival, held over the Labor Day weekend in Nevada's Black Rock Desert, has steadily grown into a major venue for alternative installation and performance art. At the same time, this festival has evolved into an international Virtual Community consisting of over 200 dedicated Websites. This class will offer students an opportunity to become fully engaged with all phases of this festival through research and participation. Students will study the writings and photographic materials pertaining to previous festivals, construct on-site installations, and will have the opportunity to perform and design their own events as part of the larger festival. Students will also contribute to the design and construction of a Dadaist "Theme Camp." As a follow-up, students will formulate a collective Web page which will interpret and document the individual and group involvement with the Burning Man project. There will be additional class meetings to design and complete the Web page.

There will be a \$150 fee for each student to cover the cost of event admission, food and water. Additionally, students will be expected to provide their own camping gear (tent, desert clothing and sleeping bag), materials/supplies for event construction, and transportation to/from the event.

Satisfies a Studio Elective.

IN130

SPRING ONLY

Undergraduate Interdisciplinary Tutorial

3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on projects and may concern all phases of work to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

Satisfies a Major Studio Requirement or Studio Elective.

IN150

SPRING ONLY

Interdisciplinary Seminar

3 UNITS

Prerequisite: Junior, Senior, PB or MFA standing

This seminar is designed for upper-division undergraduates, post-baccalaureates and MFA students who wish to discuss one another's art and ideas in an adventurous, interdisciplinary context. Those working in any medium and/or "beyond categories" are welcome. How these discussions proceed is determined by the combined interests of the individuals who make up the group. We will focus primarily on students' art works as they develop, but there may also be occasional reading assignments, gallery visits, and class presentations which will prompt more far-reaching conversations. This seminar is designed towards full participation. Students will be expected to investigate their art work, what inspires them, and to help locate themselves within the larger continuum of art history and art making. The seminar is taught collaboratively by one member each from the studio and non-studio faculties, thus providing two distinct perspectives on art and the various purposes involved.

Satisfies a Studio Elective.

IN170A

FALL ONLY

The Artist-Teacher I: Theory & Practice

3 UNITS

Prerequisite: Instructor permission

Designed for students with an interest in gaining practical training and experience working as an artist-teacher. The Artist-Teacher class is a two-semester course that introduces SFAI students to theories and successful implementation of K-6 arts education. During the second semester SFAI students teach their own arts education curriculum at a local elementary school.

Satisfies an LS Elective.

IN170B

SPRING ONLY

The Artist-Teacher II: Theory & Practice

3 UNITS

Prerequisite: IN170A and instructor permission

Designed for students with an interest in gaining practical training and experience working as an artist-teacher. The Artist-Teacher class is a two-semester course that introduces SFAI students to theories and successful implementation of K-7 arts education. During the second semester SFAI

students teach their own arts education curriculum at a local elementary school.

Satisfies a Studio Elective.

IN180

FALL & SPRING

Junior Review Seminar

3 UNITS

Prerequisite: Junior standing

Weekly meetings promoting in-depth analysis and critical discussion of work. Students are encouraged to present a body of work for group critiques stressing long-term progress and a variety of styles. Students from any discipline are encouraged to enroll.

Satisfies a Studio Elective.

IN190

FALL & SPRING

Senior Review Seminar

3 UNITS

Prerequisite: Senior standing or portfolio review

This course provides an opportunity for seminar format presentation and review of studio work in the senior year of the BFA program. The strength of this seminar is the development of an on-going critical dialogue with members of the seminar. This critical discourse will further prepare students for continued development of their studio endeavors after graduation. A final summary statement is required.

Satisfies a requirement of all graduating seniors.

IN192

FALL & SPRING

AICAD New York Studio

15 UNITS

The AICAD New York Studio Program offers SFAI students the opportunity to live and work in New York City for one semester. It provides individual space for students to pursue their studio practice or internship opportunities outside the studio. Students participate in critiques, a weekly seminar, a visiting artists program, and regular faculty evaluation of their progress. In the spring term, four students are selected to attend the New York Studio. Two students will participate in Fall 1997 and two students in Spring 1998. See Student Services Office for details.

Satisfies 12 units of Major and/or Elective Studio Requirements and 3 units of AH Elective.

IN196

FALL & SPRING

Undergraduate Internship

3 UNITS

See the Academic Calendar in this class schedule for application deadline. The internship program is designed for students to expand their art training into arts-related industry, non-profit organizations, social service agencies with arts components, non-traditional teaching environments, schools, and other areas where students can gain and offer arts-related expertise. In this changing economic era, art students can benefit by searching for new and creative ways to find employment. The internship is a step in that direction. This program also offers students the opportunity to expand the role of artists in society. There are over 200 existing listings in the Student Services Office. Students may also propose their own internships. Undergraduate students who have completed a minimum of 45 units are eligible. Eligible students in good academic standing may register for an internship provided that half of their academic class load during a semester is taken in regularly scheduled classes. A maximum of 6 units of internship may be applied toward the BFA degree.

Students also meet as a class for a minimum of six hours and have regular phone contact appointments with the instructor throughout the semester.

Satisfies a Studio Elective and may be taken with the approval of the administrative Internship Coordinator in the Student Services Office and the Faculty Internship Coordinator.

IN198

FALL & SPRING

Directed Study

1-6 UNITS

Prerequisite: Instructor permission

Directed Study is designed for education needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. L&S courses also require a proposed reading list. Students may not register

for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies a Major Studio Requirement, Studio Elective, or LS or AH Elective.

IN199

FALL & SPRING

Independent Study

12 STUDIO UNITS

Academically outstanding junior undergraduates may propose an Independent Study project of one semester in length, to be undertaken away from the Bay Area. Independent Study projects will be subject to the approval of a studio faculty sponsor, the Registrar, the Undergraduate Studio Program Director, and the Dean of Academic Affairs. A Letters & Science/Art History project may be taken concurrently, for which a separate proposal must be made. Independent Study credit shall not exceed 12 semester units for studio credit and shall not exceed 3 semester units in Letters & Science/Art History. The total studio and Letters & Science/Art History credit allowable for Independent Study shall not exceed 15 units. Only one semester or one summer session of Independent Study shall be allowed for any student.

APPLICATION DEADLINES. For Fall 1997 Independent Study--March 21, 1997 for Letters & Science/Art History Independent Study proposal; April 4, 1997 for Studio Independent Study proposal. For Spring 1998--October 17, 1997 for Letters & Science/Art History Independent Study proposal; October 31, 1997 for Studio Independent Study proposal. Please refer to the application form available in the Registrar's Office for additional information.

Satisfies a Major Studio Requirement or Studio Elective.

LETTERS & SCIENCE

Bill Berkson, Art History/Letters & Science Program Director; Dianne Jones, Area Manager

LS1A.1

FALL & SPRING

English Composition A: Representing Sex and Gender

3 UNITS

This course will consider how gender and sexuality are not biologically determined but are culturally constructed. In other words, we will analyze how gender identification and erotic desires originate in the family, how they are disseminated in culture (in both literature and art), and what the political consequences of their representation are. Students will address these issues in expository essay assignments; a significant focus of this course involves an introduction to analytical writing in the college curriculum.

Satisfies the English Composition A Requirement.

LS1A.2

FALL

English Composition A: Language and Reality

3 UNITS

Does language reflect, create or distort reality? This question is approached in the course by way of readings and weekly writing assignments exploring political, experimental and personal (as opposed to public) language. By challenging assumptions, we will develop both critical thinking and an awareness of the varieties and possibilities of writing in the essay form.

Satisfies the English Composition A Requirement.

LS1A.3

FALL

English Composition A: The Personal Voice--A Prose Workshop

3 UNITS

The emphasis in this section will be on developing a personal voice through the reading and writing of shorter prose pieces.

Satisfies the English Composition A Requirement.

LS1A.4

FALL

English Composition A: Seminar in Writing

3 UNITS

This seminar is based on the idea that writing is a skill that can be improved through guided practice. Students learn to identify or construct an issue to write about. They may choose their own subjects and follow their interests while trying new forms and strategies of articulation. The "bottom line" is the production by each student of 3000 words of analytical English prose.

Satisfies the English Composition A Requirement.

LS1B.1

FALL & SPRING

English Composition B: Autobiography and Self-Portrait

3 UNITS

Prerequisite: LS1A

Exploring the autobiography as fact, fiction, and self-expression. Texts will include the autobiographical works of both writers and artists.

Satisfies the English Composition B Requirement.

LS1B.2

SPRING

English Composition B: Origins of an American Avant-Garde

3 UNITS

Prerequisite: LS1A

Students will do close reading of representative works of Edgar Allan Poe, Walt Whitman, Emily Dickinson and Herman Melville. Exercises of both a creative and critical nature will be derived from the reading.

Satisfies the English Composition B Requirement.

LS1B.3

SPRING

English Composition B: Introduction to Culture of the Americas

3 UNITS

Prerequisite: LS1A

Examining some of the founding documents of American culture, we will consider the mythology of America: its ritual emphasis on democratic

processes in the face of inequality; the myth of European origin versus a hybrid past; the myth of self-making; and so on.

Satisfies the English Composition B Requirement.

LS10A

FALL ONLY

Mediterranean Civilizations

3 UNITS

The first of a required sequence of courses that provide the background for advanced study in the liberal arts and sciences. This course is an introductory survey of major historical events in the Near East, Africa and Southern Europe from antiquity to the 14th century. The class meets twice weekly--first in a lecture format, and second in seminar-type discussion sections. This course is followed in the spring by Origins of the Modern World, and the two courses together provide the prerequisite background for LS 100A/B, Methodologies of Modernism.

Satisfies an LS Requirement.

LS10B

SPRING ONLY

Origins of the Modern World

3 UNITS

Prerequisite: LS10A Mediterranean Civilizations

Continues the introductory study of major historical events from the 15th century through the development of the European avant-garde in the 19th century. This course should be taken immediately following LS10A, Mediterranean Civilizations, and provides the background for LS100A/B, Methodologies of Modernism.

Satisfies an LS Requirement.

LS50

FALL & SPRING

Seminar in Language for Artists

3 UNITS

In a small seminar environment, students will explore the often elusive vocabularies of the studio, the critic, and the art historian. Students will do this through discussing and writing about their own work and exploring the meanings of familiar terminology in the writings of other artists and academics. Special attention will be paid to

how cultural diversity influences artistic vocabularies. The goal is to help students to become articulate about their own work in language that best represents it.

Satisfies an LS Elective.

LS100A

FALL ONLY

Methodologies of Modernism A

3 UNITS

Prerequisite: LS 10A and LS10B

The first of a two-part examination of 20th-century cultural history, emphasizing relations between the visual arts and such systems of critical inquiry as psychoanalysis, historical dialectical materialism, relativity theory/quantum mechanics, and structuralism. Weekly lectures provide overviews; discussion sections are devoted to close study of texts in correlation to lecture materials. This course may not be taken on a Pass/No Pass basis.

Satisfies an LS Residency Requirement in sequence with LS100B.

LS100B

SPRING ONLY

Methodologies of Modernism B

3 UNITS

Prerequisite: LS100A

An examination of 20th-century cultural history, emphasizing the relationship between the visual arts and systems of critical inquiry, including psychoanalysis, historical dialectical materialism, relativity theory/quantum mechanics, and structuralism. Primary texts from the fields of science, psychology, philosophy, socioeconomics, literature, and criticism are used. Weekly lectures provide an overview; weekly seminars are devoted to a close examination of literary, scientific, philosophical, and art-historical texts in correlation with lecture material. This course may not be taken on a Pass/No Pass basis.

Satisfies an LS Residency Requirement for graduation and must be taken sequentially. LS100A is offered in the fall and is prerequisite to LS100B in the spring.

LS120B**FALL ONLY****Professional Writing for Artists****3 UNITS**

Prerequisite: 3 semester units in English Composition

This course will focus on the writing skills necessary to survive and succeed in the art world. This includes proposal writing for exhibitions, projects and grants, and critical writing. The course will be conducted workshop-style with emphasis on the writing process, including drafting, editing, and revising.

Satisfies an English Composition B Requirement or LS Elective.

LS120D**FALL ONLY****Advanced Creative Writing: Poetry and/or Performance****3 UNITS**

Prerequisite: 3 semester units in English Composition and instructor permission

The course will focus on the writing of short texts of poetry, poems as plays or plays/performance work, or film scripts. Contemporary texts of poetry and of "poet's theater" will serve as a basis of discussion and example. Various films will be shown for discussion of visual effects, as well as discussion of productions by directors such as Robert Wilson and Pina Bausch, whose work is suggestive for poetry as well as theater. A public presentation, readings and performance will occur at the end of the semester. Some of the writers included in the course readings will be Gertrude Stein, Garcia Lorca, Michael McClure, Carla Harryman, Eileen Myles, and others.

Satisfies an LS Elective.

LS120F**SPRING ONLY****Advanced Creative Writing A: Prose Workshop****3 UNITS**

Prerequisite: 3 semester units in English Composition and instructor permission

This is a creative process class designed to enlarge the student's writing practice. We will explore various boundaries of fiction writing through student work, class assignments, and the work of contemporary writers and critics. We will address such topics as the use of excess and minimalism, personality as fiction, appropriation,

modernist autobiography, and outlaw subject matters.

Satisfies an LS Elective.

LS120G**FALL ONLY****Women's Voices in the 20th Century****3 UNITS**

Prerequisite: English Composition A

In their struggle to tell their own stories and to develop their authentic voices, women writers have challenged the dominant culture and changed the terms of the cultural discourse around the world. We will consider the work of a number of modern and postmodern writers and their influence in redefining the perimeters of art. Writers may include Woolf, Allende, Allison, Winterson, Youngblood, Yourcenar, and Ariyoshi.

Satisfies an English Composition B Requirement, LS Social Science Requirement or LS Elective; also satisfies the Studies in Global Culture Requirement.

LS130F**SPRING ONLY****"1913"****3 UNITS**

Prerequisite: 3 semester units in English Composition

This course will present a multidisciplinary approach to a slice of time, the year 1913. War in the Balkans, the fight for women's suffrage, revolution in Mexico, and a bitter labor strike in Colorado provide a historical context in which to examine such notable achievements as the publication of Husserl's *Phenomenology*, Freud's *Totem and Taboo*, and Sir James G. Frazer's final volumes of *The Golden Bough*. 1913 was an especially rich year in the arts. It saw the premiere of Stravinsky's *The Rite of Spring* and the New York Armory show that introduced modernism to the United States. In literature, 1913 saw many significant books, including Thomas Mann's *Death in Venice*, D.H. Lawrence's *Sons and Lovers*, Marcel Proust's *Swann's Way*, and Kafka's short story "The Judgment." The course will focus in detail on some of these works and develop a sense of the deeper philosophical and historical issues in this important year.

Satisfies an LS Social Science Requirement or LS Elective.

LS130G**FALL ONLY****The Medieval World****3 UNITS**

Prerequisite: English Composition A & B, Mediterranean Civilizations, & Origins of the Modern World

This course is designed for the student who has already developed an interest in and knowledge of the period from the end of the Roman Empire to the beginnings of the so-called Renaissance in Europe. We will discuss the spatialization of religious experience (monasticism, heresy, mysticism). The general approach is that of a cultural anthropology derived and adapted from the writings of Michel Foucault. Requirements include a 15-page research paper.

Satisfies an LS Social Science Requirement or LS Elective.

LS130H**SPRING ONLY****American Cultures****3 UNITS**

This course will explore America's rich cultural heritage through an examination of four ethnic groups: Native Americans, African Americans, Latino/Chicano Americans and Asian Americans. The course will cover the unique history of each group, beginning with their traditional culture, and the effect of their interchange as they came into contact with each other on the American continent. The course will also explore the ideas of the founding fathers as expressed in documents such as the Declaration of Independence, the Constitution and the Bill of Rights.

Satisfies an LS Social Science Requirement or LS Elective; also satisfies a Studies in Global Culture Requirement.

LS132E**SPRING ONLY****Worlds in Collision II****3 UNITS**

Prerequisite: AH 131E, Worlds in Collision I

The goal of this course is to prepare artists to enter and work effectively in communities. Students acquire hands-on experience and skills in their chosen fields and get firm grounding in theories and the rationale behind the concept of the artist as a socially engaged cultural worker. Students examine their own art practice and devise ways of bringing their personal talents, creativity,

experience and knowledge to artmaking beyond the isolation of the studio and the traditional art world. The primary focus of the class is individual internships of 40 hours or more with specific community and educational organizations. Students acquire information and skills in either curating/presentation, arts administration, education or community artmaking. Students meet weekly to report on their internships and discuss theoretical writings which cover such diverse topics as creativity in arts education, education and social reconstruction, alternative art organizations and their role in community and culture, and the practice of artmaking in different cultural and social contexts. Readings include practical guidelines for artists working with diverse communities. Visiting artists, curators and administrators are invited to the class to talk with students about their personal work in the field.

Satisfies an LS Social Science Requirement or LS Elective.

LS140C**SPRING ONLY****Principles of Mathematics****3 UNITS**

The primary purpose of this course is to make mathematics accessible to art students for use in their work as just another practical tool; however, the true measure of success in this effort is the extent to which achieved mathematical competency leads to an expanded vision of personal artistic possibilities for each of the students. Accordingly, while the material will be presented in a manner which is designed to extend specific conceptual skills in a project-oriented environment, it will unfold in an appropriate historical and methodological context.

Satisfies the LS Mathematics Requirement or LS Elective. (For students admitted prior to Fall 1994, this course meets the Natural Science Requirement.)

LS140D**SPRING ONLY****Art & Phenomena at the Exploratorium****3 UNITS**

The Exploratorium has historically recognized the importance of mixing the insights and discoveries of artists with those of scientists to provide visitors the experience of seeing nature from multiple viewpoints. This course is designed for students who have an interest in the intersection between art and science. Following two parallel tracks, the course provides an in-depth introduction to light and sound phenomena and the opportunity to

engage in the process that artists use to become artists-in-residence at the Exploratorium.

Satisfies LS Natural Science Requirement or LS Elective.

LS140G **FALL ONLY**

Topics in Contemporary Science

3 UNITS

This course offers an investigation of the critical ideas that characterize the post-classical era of modern science. Examples from cognitive as well as physical sciences will be included. No technical expertise is required, but a willingness to deal seriously with unfamiliar and difficult issues is expected.

Satisfies an LS Natural Science Requirement or Elective.

LS152 **SPRING ONLY**

Northern California Native American Cultural History

3 UNITS

Prerequisite: Interview

Native cultures in northwestern California are primarily connected to specific places and to specific mythologies. This course will introduce the essentials of Karuk tribal cultural history, the role of "Coyote" as an archetype, the interconnectedness between native knowledge and art and the earth, and how contemporary performance/multimedia art forms are becoming a new means to invigorate age-old history and mythology in a relevant manner. The class will interpret a traditional Karuk myth through a "shadow" performance accomplished with the technical and theatrical expertise of shadow performance artist Larry Reed. Additionally, the class will participate in satellite projects involving shadow and myth with students in the local schools.

The class will travel to Panamniik (Coyote's birthplace) at Orleans, California during spring recess, the week of March 9-13. There will be orientation and preparatory workshop meetings (at least one all day meeting), required readings and lectures as well as follow-up sessions after spring recess. Transportation will be by carpool and/or rental van; most meals will be prepared as a cooperative endeavor by the enrolled students; a sleeping bag is required. All enrolled students must pay a special fee (estimated at \$200 per student) for food, transportation and lodging. Due to the

sensitive nature of this experience and limited space availability, permission to register is based on a preliminary interview with one of the course instructors on November 19 & 20. A sign-up sheet for interview times will be posted on the bulletin board outside the Registrar's Office.

Satisfies a Studies in Global Culture Requirement or LS Elective or LS Social Science Requirement.

LS153 **SPRING ONLY**

Comparative Religions

3 UNITS

Prerequisite: LS10A & LS10B

The course is a survey of world religions including Hinduism, Buddhism, Judaism, Greek and Roman Mystery religions, Islam, Christianity, and Candomble. These religions will be contextualized as distinctive cultural constructs and, at the same time, a common ground established for the religious vision as a transcultural experience in which the boundaries separating ethnicity and individual identity are dissolved. It is critical to see how figures such as Buddha and Christ radicalized and subverted the traditions into which they were born. We will look at alternatives to religious orthodoxy, Rumi and St. Francis in the 13th century, and the Hijras of India. Some time will be given to religious syncretism from the Mysteries of late antiquity to the Afro-Christian pantheon of Candomble.

Satisfies an LS Elective; also satisfies a Studies in Global Culture Requirement.

LS198 **FALL & SPRING**

Directed Study

1-6 UNITS

See Interdisciplinary, page 27.

LS199 **FALL & SPRING**

Independent Study

1-6 UNITS

See Interdisciplinary, page 27.

NEW GENRES

Reagan Louie, Undergraduate Studio Program Director; Kris Force, Area Manager; Martin Schmidt, Assistant Manager

NG1.1

FALL

New Genres I: Making/Thinking/Talking

3 UNITS

This is not a medium-specific class. Rather, it is a beginning-level studio class in New Genres that encourages you to thoughtfully engage your (often difficult) ideas through visual means. These means may include performance, video, sound, and other time-based strategies, but need not be restricted to them. What is stressed in this class is an *approach* and an *attitude* toward making things (as opposed to a concern with the *materials* from which they are made). For want of a better term, one might call this approach conceptual. Within the first 7 weeks of the semester, specific assignments will be provided for you to use as a basis for making work(s). During the latter part of the semester, we will move away from these assignments so that you can generate your own problems (with suggestions from instructor, if required). You will be expected to produce work which will be presented in class on a regular basis, to attend all scheduled classes, and to participate in critiques.

Satisfies a Major Studio Requirement or Studio Elective.

NG1.1

SPRING

New Genres I

3 UNITS

Students will participate in a rigorous schedule of in-class performance, video, and installation work as well as regular out-of-class assignments. This involves development of skills in looking at work critically and engaging in a continuing dialogue related to critical issues. The course is designed to provide a tight structure within which students can expand their own ideas about time-based art and object-making and begin building a strong personal art vocabulary. Students will learn basic video production techniques.

Satisfies a Major Studio Requirement or Studio Elective.

NG1.2

FALL

New Genres I

3 UNITS

Students will participate in rigorous examinations of the relationship between thinking and seeing. This will incorporate moving and static images, silent and auditory images, including performance, film, video, sculpture, installation, language and music. Students will be expected to propose an individual project in any medium or combination of media. Each proposal must be accompanied by a clear articulation of intent and methodology. Both in-class exercises and out-of-class assignments will be required. This course is designed to provide a structure within which students can expand their own ideas regarding time-based art and object-oriented art and to build a strong personal vocabulary necessary for visual communication.

Satisfies a Major Studio Requirement or Studio Elective.

NG50

FALL ONLY

Beginning Video

3 UNITS

This course is designed for students who have had little or no experience with video. You will use Hi-8 to explore the immediacy of video. The first half of the course will be structured around a series of required exercises. These, coupled with in-class demonstrations and exercises, will give you exposure to some of the possibilities and limitations that are inherent to video and will acquaint you with technical issues, such as lighting, audio recording, camera movement, and editing. In the second half of the semester, you will concentrate on a single project, one of your own choosing. You will be expected to implement some of the technical aspects you have learned, while taking advantage of video's potential for immediacy and directness. While familiarizing you with the technical aspects of the medium, the course will also encourage exploration, fresh thinking, trying things out, taking risks. Your studio activities and technical classes will be complemented by a series of screenings of videotapes by both established and less well known artists. There will be occasional guests. **"Music videos" will not be allowed in this course.**

Satisfies a Major Studio Requirement or Studio Elective.

NG100D**FALL ONLY**

New Genres Art Studio Intensive--Performance, Video, Installation and Digital Forms of Art

3 UNITS

Prerequisite: One or more of the following: New Genres I, Digital Media I, Filmmaking I, and/or Sculpture I

This unique environment of three working spaces will enable intermediate and advanced students to explore and master the technical-aesthetic forms of new genres. The course structure will provide the necessary focus for technical-theory seminars and an environment in which students will be able to produce and document their work. The class will work in all hybrid forms of new genres including: performance, video, installation and digital-multimedia computer art. Special focus will be personal vernacular, subjectivity, and individual forms of expression. Relevant texts, artwork and visiting artists will be presented.

Satisfies a Major Studio Requirement or Studio Elective.

NG100E**FALL ONLY**

Pure Performance

3 UNITS

Prerequisite: New Genres I or instructor permission

This course is designed for students working and/or interested in performance art, with emphasis on dialogue, context/audience, its history/evolution, and the "deconstruction" of the self within an academic context.

Satisfies a Major Studio Requirement or Studio Elective.

NG100F**FALL ONLY**

Persona

3 UNITS

Prerequisite: New Genres I or instructor permission

In this class, each student must ask the eternal questions. Who am I...and how do I come across on screen? This process-oriented class revolves around the creation of non-traditional narrative video pieces, beginning with the development of a concept and ending with a finished product. The class starts with an investigation of personal identity in which each student develops his/her own fictional persona. Characters and situations

created early in the class become material for short projects using video in multiple channel or installation formats. Instructor Margaret Crane will facilitate the first half of the class using a variety of writing and performance techniques and exercises. For the second half, students will work with Valerie Soe on conception and production of video projects. The class combines in-class exercises, the exploration of exemplary work by cross-disciplinary artists, and assigned projects. Directed reading and participation in class discussions is required to create a shared conceptual and theoretical base for the class.

Satisfies a Major Studio Requirement or Studio Elective.

NG100G**SPRING ONLY**

Intensive Performance, Video, Installation

3 UNITS

Prerequisite: New Genres I or instructor permission

In this course, we will address the traditionally overlapping qualities between and within performance, video and installation work to arrive at a common language.

Satisfies a Major Studio Requirement or Studio Elective.

NG100H**SPRING ONLY**

The Avant-Garde Construction of the Audience

3 UNITS

TBA

This course looks at the varied ways in which avant-garde art has redefined the audience. We will argue that the way an art work positions itself--the context in which it is meant to be seen; how it physically confronts the viewer; whether it is interactive, etc.--implies very different types of audiences. Avant-garde art has tended to move away from the traditional passive art audience, and it has done so in many different, often provocative ways. The focus will be on art from the 60s to the present; however, we will also consider significant predecessors like Duchamp (With Hidden Sound) and Cage (chance and audience participation).

Satisfies a Major Studio Requirement or Studio Elective.

NG101	<u>SPRING ONLY</u>	NG141	<u>SPRING ONLY</u>
Visiting Artists Studio: Behavior Research with Clegg and Guttman		Issues and Contemporary Artists	
3 UNITS		3 UNITS	
Prerequisite: New Genres I and junior standing or instructor permission		An investigation of contemporary issues around the development of conceptual art (performance, installation, video, body art, etc.).	
TBA		Satisfies a Major Studio Requirement or AH Elective.	
Satisfies a Major Studio Requirement or Studio Elective.			
NG130	<u>FALL & SPRING</u>	NG160	<u>FALL</u>
Undergraduate Tutorial		Installation	
3 UNITS		3 UNITS	
Prerequisite: 6 units in New Genres classes		Prerequisite: New Genres I or instructor permission	
Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on projects and may concern all phases of work in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor.		Issues of public and private spaces, site specificity, context and the body will be directed toward the question "why installation?". Proposals, drawings, problem-solving procedures and documentation will be discussed as support for these investigations.	
Satisfies a Major Studio Requirement or Studio Elective.		Satisfies a Major Studio Requirement or Studio Elective.	
NG140	<u>FALL ONLY</u>	NG160	<u>SPRING</u>
History of New Genres		Installation	
3 UNITS		3 UNITS	
This course will address the question posed by art critic Robert Hughes: "The seventies are gone, and where is their typical Art?" Do the 1970's exist as a discrete historic entity or as a period in which the poetic 60's ended and the packaging of commodified 80's art began? Although this was a time of great innovation and radical experimentation, the 1970's tend to dissolve into a transitory morphology between the poetics of gesture and the re-objectification of art. This course will cover the history of new genres from its inception to the present through lectures, slides, video, film and presentations by visiting artists. As a subtext of our investigation, we will develop strategies for renewing art as a relevant form of representation for social, aesthetic and political expression.		Prerequisite: Junior/Senior in any department or instructor permission	
Satisfies an Art History Elective and is required for the New Genres Major.		This course is suggested for juniors, seniors, and graduate students who want to include the specifics of time and place in their object making, or for those already working in time-based activities--giving them an opportunity to objectify and site those actions. We will look at, smell, listen to, and touch architecture, landscape and materials indigenous to specific sites. There will be no "how to use" specific tools or materials; no craft orientation; no in-class working on objects, projects or pieces. In group meetings, students will present their own work and critique that of their peers. The class is designed to prove the axiom, If it looks, sounds, smells or feels like art, it can't be! (to paraphrase David Ireland).	
		Satisfies a Major Studio Requirement or Studio Elective.	

NG198	FALL & SPRING	
Directed Study		development. This section will offer students an opportunity to explore both traditional and non-traditional materials and processes; aspects of historical approaches will be discussed and applied.
1-6 UNITS		Satisfies a Major Studio Requirement or Studio Elective.
See Interdisciplinary, page 27.		
NG199	FALL & SPRING	
Independent Study		
12 STUDIO UNITS		
See Interdisciplinary, page 27.		
PAINTING/DRAWING		
Reagan Louie, Undergraduate Studio Program Director; David Tangney, Area Manager		
PA 2	FALL ONLY	
Painting I		
3 UNITS		
Development of personal imagery with parallel development of material skills and structural knowledge. Work is aimed at fostering comprehension of basic compositional elements and their effects on visual dynamics, the uniqueness of paint and its possible meanings, and the aspirations and actualities of painting. The course explores various attitudes toward the figure, the setup, and the imagination. Individual and group critiques are included.		
Satisfies a Major Studio Requirement or Studio Elective.		
PA10.1-PA10.3	FALL& SPRING	
Drawing I & II		
3 UNITS		
A course which combines beginning and intermediate students. The emphasis of the course depends on the individual student's level of development. See course description for PA100 for further information.		
Satisfies a Major Studio Requirement or Studio Elective.		
PA 10.4	FALL	
Drawing I & II		
3 UNITS		
A course which combines beginning and intermediate students. The emphasis of the course depends on the individual student's level of		
PA10.5		FALL
Drawing I & II		
3 UNITS		
The most important single element in multi-directional art is drawing. Adventuresome students from all majors are welcome. A fairly loosely organized drawing workshop with the focus on imagination, figure and still life, with whatever materials you choose to work. Students will learn how to surprise themselves by drawing something they did not know they had in them. They will learn to sustain interest in an idea and how to exhaust the possibilities, therein working out personal interests and experimental attitudes. Students will crystallize ideas and techniques, or simply develop drawing skills, with the help of instruction. Slide lectures will be given to help the student feel a closer kinship with the artist, past and present, with weekly individual critiques. Attendance mandatory.		
Satisfies a Major Studio Requirement or Studio Elective.		
PA20.1-PA20.4		FALL
Painting I & II		
3 UNITS		
A course which combines beginning and intermediate students. The emphasis of the course depends on the individual student's level of development. See course descriptions for PA2 and PA120 for further information.		
Satisfies a Major Studio Requirement or Studio Elective.		
PA20.1-PA20.3		SPRING
Painting I & II		
3 UNITS		
A course which combines beginning and intermediate students. The emphasis of the course depends on the individual student's level of development. See course descriptions for PA2 and PA120 for further information.		
Satisfies a Major Studio Requirement or Studio Elective.		

PA 20.4	<u>SPRING</u>	PA 52	<u>FALL ONLY</u>
Painting I & II: Multidisciplinary Collage		Color!	
3 UNITS		3 UNITS	
Prerequisite: Some painting experience helpful		Prerequisite: 1 college level drawing course	
Combines painting processes using collage/mixed media and assemblage. Use of found and/or fabricated materials. Discussion of the different methods of glues/surface attachment. Experimentation using different painting surfaces, not just traditional methods. Sculptural approaches will be explored as well as the recycling of materials.		This all day course offers a mixture of: 1) a sequence of short directed projects designed to develop and refine awareness of color relationships; and 2) sustained, self-directed, in-class projects working towards a personal exploration of the meaning of color. There will be regular presentations explaining the history, theory and experimental aspects of color. The course is useful to visual artists working in any media. Regular attendance is paramount.	
Satisfies a Major Studio Requirement or Studio Elective.		Satisfies a Major Studio Requirement or Studio Elective.	
PA 50	<u>FALL ONLY</u>	PA100.1-PA100.3	<u>FALL & SPRING</u>
Tools and Techniques		Drawing II & III	
3 UNITS		3 UNITS	
General and specific characteristics of materials and equipment will be introduced and described. Techniques and methods of application will be discussed and demonstrated. The following will be included: hand tools; power tools; painting supports and surfaces; oil painting; encaustic; masking and block-out methods; acrylic polymer painting; enlarging, transferring, reducing drawings and paintings; simple framing methods; solvents and their uses; hazards and toxicity. There will be guest lectures and field trips. A materials and techniques project will be assigned and completed during each class period. Basic raw materials and tools needed to cover most projects will be provided.		Prerequisites: 6 units in Beginning Drawing Guided work from the figure, still life, imagination, and abstraction, using various media, methods and techniques. Emphasis is on cultivation of individual attitudes and ideas.	
Satisfies a Major Studio Requirement or Studio Elective.		Satisfies a Major Studio Requirement or Studio Elective.	
PA 51	<u>FALL & SPRING</u>	PA 100.4	<u>FALL</u>
Spray Painting		Drawing II & III	
3 UNITS		3 UNITS	
This class is open to both beginning and more advanced students. Course provides background in airbrush and spray-gun techniques including: flat coverage, smooth and luminescent tone, color gradations, freehand drawing methods, development of illusionistic and applied textures, transparent glazing and naturalistic effects of three-dimensional color, light and space. Visits with airbrush artists, demonstrations, and presentation of color theory are included. Equipment is provided.		Prerequisite: 6 units in Beginning Drawing This course is for students interested in redefining the concept of drawing. We will challenge the idea of what a drawing is and what it can be by re-examining it as a mark on a surface. Using the figure, still-life and a wide range of conceptual approaches, this class will explore the process of drawing and its importance as a tool to express a way of seeing. Focus will be on developing personal ideas and processes and crystallizing them in any medium. In-class projects will be supplemented with critiques and slide lectures.	
Satisfies a Major Studio Requirement or Studio Elective.		Satisfies a Major Studio Requirement or Studio Elective.	

PA120.1-PA120.2**FALL & SPRING****Painting II & III**

3 UNITS

Prerequisite: 6 units in Beginning Painting

Further work in the relationship between form and idea in students' choice of materials and development of personal imagery. Students are encouraged to pursue an individual artistic vision and to develop skills and confidence through risk-taking, critical discipline, constructive criticism, and productive work. Students' skills improve as the intensity of involvement increases. Heightened perception and fullest use of individual capacities and complexities are primary concerns.

Satisfies a Major Studio Requirement or Studio Elective.

PA120.3**FALL & SPRING****Painting II & III**

3 UNITS

Prerequisite: 6 units in Beginning Painting

This class will require a serious commitment to growth within an experimental context. Primarily the class will function as a support to creative development. Aspects of methods and materials and the contextual framework within which work is done will be fully explored. The notion of painting, its role and function in the light of other image-making processes will be discussed. Emphasis will be on students' own work and its context.

Satisfies a Major Studio Requirement or Studio Elective.

PA120.4**FALL****Painting II & III: The Three Parts of Painting**

3 UNITS

Prerequisite: 6 semester units in Beginning Painting

A studio course using the act of painting divided into three parts. There will be a five-week emphasis on drawing in painting, five weeks on pure painting, and the last five weeks on the use of assemblage in painting.

Satisfies a Major Studio Requirement or Studio Elective.

PA120.4**SPRING****Painting II & III**

3 UNITS

Prerequisite: 6 semester units in Beginning Painting

The emphasis of the course depends on the individual student's level of development. The goal of this course is to help the student in time and with patience to develop a personal direction which feels comfortable and owned. Students are given individualized programs of study after thorough review and discussion of their work. Work takes place primarily in the studio in order to take advantage of one another's knowledge of the formal and technical aspects of painting. Individual discussion and demonstration. Two group critiques will be held, one mid-semester and one final week. Attendance mandatory.

Satisfies a Major Studio Requirement or Studio Elective.

PA120.5-PA120.8**SPRING****Painting II & III**

3 UNITS

Prerequisite: 6 units in Beginning Painting

Further work in the relationship between form and idea in students' choice of materials and development of personal imagery. Students are encouraged to pursue an individual artistic vision and to develop skills and confidence through risk-taking, critical discipline, constructive criticism, and productive work. Students' skills improve as the intensity of their involvement increases. Heightened perception and fullest use of individual capacities and complexities are primary concerns.

Satisfies a Major Studio Requirement or Studio Elective.

PA130**FALL & SPRING****Undergraduate Tutorial**

3 UNITS

Prerequisite: 6 units Painting

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on in projects and may concern all phases of work to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise,

students make individual appointments with the instructor.

Satisfies a Major Studio Requirement or Studio Elective.

PA141F

SPRING ONLY

The Romantic Idea

3 UNITS

SAME AS AH141F

A drawing/painting/art history course centered on making art in the context of the Romantic aspiration. Studio work will develop the basics of space, color, light and substance as the materials of painting; sight, thought, emotion, memory and knowledge as the contents of painting; and the artist as not only the maker of paintings but also the creator of the art of painting itself. Academic work will include study of such general themes as the perennial goals of Romanticism in the personal transcendence of time and space, the realization of personal vision in the search and creation of a world nearer paradise, and, above all, the passion to "make it new."

Satisfies a Major Studio Requirement, Studio Elective, or Art History Elective.

PA150

FALL & SPRING

Undergraduate Studio Seminar

3 UNITS

Prerequisite: Senior standing

Weekly meetings promoting in-depth analysis and critical discussion of work. Students are encouraged to present a body of work for group critiques stressing long-term progress and a variety of styles.

Satisfies a Major Studio Requirement or Studio Elective.

PA198

FALL & SPRING

Directed Study

1-6 UNITS

See Interdisciplinary, page 27.

PA199

FALL & SPRING

Independent Study

12 STUDIO UNITS

See Interdisciplinary, page 27.

PHOTOGRAPHY

Reagan Louie, Undergraduate Studio Program Director; Melissa Harris, Area Manager; Mark Lewis, Equipment Technician

PH1

FALL & SPRING

Photography I

3 UNITS

Note: This course is the prerequisite to all other courses in the Photography Program.

Basic technical aspects of photography in relation to its aesthetic development. The course covers selected photographic formats, types of film, developers, papers, and toners. Some materials are provided.

Note: Students who believe themselves to be sufficiently experienced to request a waiver of the PH1 requirement may do so by taking a written test of the course content and presenting a portfolio of five prints of their own work demonstrating competence in the medium. Students may also be required to make a print from a master negative provided by the department. After an interview with the Undergraduate Studio Program Director, a determination will be made as to whether or not the Photography Icourse may be waived.

Satisfies a Studio Elective and is required for the Photography Major.

PH2

FALL & SPRING

Materials and Methods

3 UNITS

Prerequisite: Photography Ior equivalent

A course investigating black-and-white photographic processes including pinhole camera photographs, solarization, mural printing, toning, hand-coloring, kodalith and polaroid materials. There will be an emphasis on the relationship of process to image and the integration of both into a coherent body of work. Demonstrations, slide lectures and visits to exhibitions will be included.

Satisfies a Major Studio Requirement or Studio Elective and is required for transfer students who do not take PH1 (Photography I) at SFAI.

PH10

FALL ONLY

The Fine Print

Prerequisite: Beginning Photography

This is primarily a darkroom class in which students can refresh and/or strengthen their printing skills.

Although the major work of the class will be done in the darkroom, critiques will be incorporated into the class structure.

Satisfies a Studio Elective.

PH50

FALL & SPRING

Understanding Photography

3 UNITS

Prerequisite: Photography I or equivalent

An intensive investigation into the inherent characteristics and problems of the medium with emphasis on critical evaluation of student work based on the specifics within an image, as well as the nature of a body of work. Course includes gallery and museum field trips, outside reading and discussion of historical and contemporary work.

Satisfies a Studio Elective and is required for the Photography Major.

PH51

FALL ONLY

Culture and Document

3 UNITS

Prerequisite: Photography I or equivalent; may be taken concurrently with Understanding Photography

Students will examine personal and cultural beliefs and values as they are expressed and represented in photography. There will be an exploration of dominant cultural conventions in mass media, advertising, and gender representation. Major historical and contemporary examples of photography that express these contents will be presented. Each student will be expected to be working on a photographic project of his or her own design throughout the semester.

Satisfies a Studio Elective and is required for the Photography Major.

PH53

FALL ONLY

The View Camera: Traditional and Non-Traditional Uses

3 UNITS

Prerequisite: Photography I or equivalent; may be taken concurrently with Understanding Photography

This is a hands-on studio course to introduce students to the 4x5 view camera and its expansive possibilities in relation to their current work. There will be an emphasis on the exploration of traditional

and non-traditional applications. Interdisciplinary approaches will be encouraged.

Satisfies a Studio Elective or one distribution requirement for the Photography Major.

PH54

FALL

Color

3 UNITS

Prerequisite: Photography I or equivalent; may be taken concurrently with Understanding Photography

This course will offer a technical and creative introduction to the use of color photographic materials. Emphasis will be on the use of the color negative for printmaking. Transparency materials will also be addressed. The control of exposure, use of on-camera filters and function of artificial light will all be covered. Extensive time will be allotted to printmaking. Assignments will cover technical exercises and encourage the inspired use of color in photography. Materials will cost between \$250-300. Lab work and attendance are crucial to success in this class.

Satisfies a Studio Elective or one distribution requirement for the Photography Major.

PH54

SPRING

Photography in Color

3 UNITS

Prerequisite: Photography I or equivalent; may be taken concurrently with Understanding Photography

This class will provide an in-depth introduction to the use of the color negative, with emphasis upon the practice of making the negative print. There will be rudimentary assignments to make clear the primary values and truths of the medium. Aspects of the medium's history, some theory and examples of current practitioners will be shown and discussed. One or two field trips will be taken to galleries for viewing work and/or to expose film for printing assignments.

Satisfies a Studio Elective or one distribution requirement for the Photography Major.

PH55A	<u>FALL ONLY</u>	PH57.1c	<u>FALL</u>
Non-Silver I		Technical Workshop - Books	
3 UNITS		1 UNIT	
Prerequisite: Photography I or equivalent; may be taken concurrently with Understanding Photography		This five-week book class will explore both traditional and non-traditional forms of bookmaking.	
This class will cover cyanotype and van dyke brown printing. Class time will include hands-on demonstrations and work sessions, slide presentations, guest speakers and a studio visit as well as critiques. Students will be expected to purchase supplies they will need, i.e., litho film, paper, sizing, brushes, and appropriate personal safety gear; dry chemistry will be provided. The goal of this class is for each student to become proficient with these two non-silver processes and complete a portfolio of 10-15 finished images using one or both of the processes. Class size limited to 10.			
Satisfies a Studio Elective or Extended Media Distribution Requirement.			
PH57	<u>FALL & SPRING</u>	PH57.2a	<u>FALL</u>
Technical Workshops		Technical Workshops - Collaboration	
3 UNITS		1 UNIT	
Prerequisite: Photography I or equivalent; may be taken concurrently with Understanding Photography		Working collaboratively presents the potential for extending ideas and considering new approaches not possible when working alone.	
A series of workshops based on concepts of the photograph's creation rather than the technical process.			
Satisfies a Studio Elective and one distribution requirement for the Photography Major.			
PH57.1a	<u>FALL</u>	PH57.2b	<u>FALL</u>
Technical Workshop - Lighting		Technical Workshops - Assemblage	
1 UNIT		1 UNIT	
A five-week intensive workshop exploring the use of studio lighting equipment and on-camera flash techniques.		An open, non-restrictive approach to assemblage that will include an exploration of a wide variety of 2D and 3D materials and techniques.	
PH57.1b	<u>FALL</u>	PH57.2c	<u>FALL</u>
Technical Workshop - Murals		Technical Workshops - Installation	
1 UNIT		1 UNIT	
Mural printing is an aesthetic and physical challenge. We will decipher the intricacies of choosing the right negative to enlarge as well as examine the technical challenges.		The emphasis will be on analyzing scale and developing a mixed-media approach to the use of various materials and techniques in order to expand the photographic vocabulary.	
PH57		PH57	<u>SPRING</u>
Technical Workshops - TBA		Technical Workshops - TBA	
Prerequisite: Photography I or equivalent; may be taken concurrently with Understanding Photography		In Spring 1998, the Photography Program will offer technical workshops covering various topics to be announced.	
Satisfies a Studio Elective and one distribution requirement for the Photography Major.			
PH100A		PH100A	<u>SPRING ONLY</u>
Photography in Cultural and Social Institutions		Photography in Cultural and Social Institutions	
3 UNITS		3 UNITS	
Prerequisite: Photography I or equivalent, Understanding Photography & History of Photography			
Arrangements are made with six to eight cultural and social institutions so that students may choose one or more areas to photograph during the			

semester. Most of the classes will consist of work in these institutions. However, review of the work in progress will be frequent. The results of the work will be used in three ways: 1) for the student, 2) for the institution, and 3) for a possible archive.

Satisfies a Major Studio Requirement or Studio Elective.

PH100B

FALL & SPRING

Special Projects

3 UNITS

Prerequisite: Photography I or equivalent, Understanding Photography, History of Photography, or instructor permission

Each student is expected to present a proposal which outlines in a very general sense the overt nature of the project and her or his goals for the semester. The class may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

Satisfies a Major Studio Requirement or Studio Elective.

PH100J

FALL ONLY

Landscape: Nevada Plus . . .

3 UNITS

Prerequisite: Photography I or equivalent, Understanding Photography, & History of Photography

The centerpiece of this class is a 4-5 day field trip into the basin and range country of Nevada where we will encounter a history of the state including the original inhabitants, emigrant remains, small mining communities and the remote wilderness. Local photographic field trips may extend beyond class time, and students are asked not to schedule classes which conflict with this plan. This is an "experience" class to continually take and critique photographs and is devoted to patience, composition and eloquent light. Study and praxis may include precepts of the term "landscape" other than the picture of natural scenery including anthropologic, domestic, social and urban viewpoints. Students with mature skills and diligence, as well as a commitment to the ideas of the natural landscape are invited to participate. A \$150 class fee covers vehicle rental, lodging and food. For further information, see Jack Fulton.

Satisfies a Major Studio Requirement or Studio Elective.

PH100S

SPRING ONLY

Image of Self

3 UNITS

Prerequisite: Photography I or equivalent, Understanding Photography, History of Photography, or instructor permission

This course explores the history of the self-portrait, personal symbolism and archetypes. Reading and research is required as well as class assignments and semester-long personal projects. Students enrolling should currently be working with the concept/genre of self.

Satisfies a Major Studio Requirement or Studio Elective.

PH100T

SPRING ONLY

Survey Photography

3 UNITS

Prerequisite: Photography I or equivalent, Understanding Photography, & History of Photography

A quick foray into the history of photographic surveys in America, beginning with wilderness photographs, going on to the classic work in urban areas, and focusing on the great project in the 1930's. Heavy emphasis on more contemporary work from the late seventies until now. Slides and field trips to institutions that have some of the original work and interviews with Bay Area photographers about their experiences. Students will produce individual or group projects which will be evaluated on the basis of quality, editing, layout, and motivations.

Satisfies a Major Studio Requirement or Studio Elective.

PH100U

SPRING ONLY

Body and Biology

3 UNITS

Prerequisite: Photography I or equivalent, Understanding Photography, History of Photography, or instructor permission

The class will explore the physical self as source and site of work: tracks, traces, markings, excretions, taboos, and tattoos. We will trace the history of body work in feminist performance artists; explore psychoanalytic work and Lacanian theory; and examine various biological forms of growth and mutation, illness as metaphor (Sontag), and illness as reality. Further, the class will examine the range of work with the body between solitary and social work in artists who explore health and illness using

living systems as metaphor in their work. Students will be asked to work with the body as site and story as a primary focus in the class. Methods of mapping of topography and measurement will be explored in the examination of the body. These metaphors of body will be extended to larger social/natural landscapes.

Satisfies a Major Studio Requirement or Studio Elective.

PH100V

SPRING ONLY

Site Class

3 UNITS

Prerequisite: Photography I or equivalent, Understanding Photography, History of Photography, or instructor permission

This class will investigate the concepts around the issue of "site," in particular the landscape as site. Through a series of assignments, the class will investigate the creative relationships between an artist and a site. Each student will define a place where they will work for the entire semester. This work will involve documentation, intervention, site specific work, and documentation of their ongoing relationship to that place. The class will also investigate how sites, through interpretation and alteration, can go from being profane places into those charged with greater meaning.

Satisfies a Major Studio Requirement or Studio Elective.

PH130

FALL & SPRING

Undergraduate Tutorial

3 UNITS

Prerequisite: Instructor permission and portfolio review

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on projects to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

Satisfies a Major Studio Requirement or Studio Elective.

PH131

FALL

Visiting Artist--Current Issues: Travels in Hyperreality

3 UNITS

Prerequisite: Photography I or equivalent, Understanding Photography, & History of Photography

This interdisciplinary course deals with visual artists (mainly photo-based), writers and theorists who investigate the Disneyfication/simulation of the contemporary American built environment--particularly in the West--in such sites as shopping malls, housing developments, theme parks themselves, whole cities like Los Angeles and Las Vegas, and the virtual places of cyberspace. Travels offers an historic overview of the ways photographers, other visual artists, and writers have represented and critiqued the American built environment as it reflects a taste for fictive structures and spaces: places of fantasy, hyperbole, and nostalgia. It explores the fascination these places hold for artists, and the formal and technical strategies artists develop to depict them. The course investigates the cultural forces and psychosocial needs that drive the hunger for such places. Assignments will include a semester-long image/text project in which each student documents his/her own experience of "hyperreality."

Satisfies a Major Studio Requirement or Studio Elective.

PH131

SPRING

Visiting Artist: Current Issues

3 UNITS

Prerequisite: Photography I or equivalent, Understanding Photography, & History of Photography

In this class we will examine current issues of art making, in particular various photographic practices and how they have developed out of the history of different mediums. There will be an emphasis on the process of art making, and students are encouraged to explore their own process in relation to the work presented. Students will have to make work throughout the semester and present it in class. There will also be readings, presentations, and field trips.

Satisfies a Major Studio Requirement or Studio Elective.

PH140A**FALL ONLY****History of Photography I**

3 UNITS

A survey of the artistic development and technology of the medium with emphasis given to the social impact of photography and its relationship to multiple fields of artistic endeavor. Field trips, a research paper, exam, and opinionated individual presentations are some of the requirements for this course. The purchase of a textbook is not necessary but highly recommended.

Satisfies an AH Elective and is required for the Photography Major.

PH140B**SPRING ONLY****History of Photography II**

3 UNITS

Prerequisite: Previous coursework in photography history

Through a series of lectures, discussions, readings, and class-participation projects, this course will address the issue of photography's relation to modernism. Beginning with the moment of photography's ascendancy as a modernist medium in the 1920s and 30s, we will work chronologically backwards and forwards, eventually covering the entire 150-year history and its recent implication in post-modernism. The class will meet weekly in the Graphic Study Center of SFMOMA, and whenever feasible will entail examination of works from the museum's collection.

Satisfies an AH Elective.

PH180**FALL & SPRING****Strategies of Presentation**

3 UNITS

Prerequisite: Photography I or equivalent, Understanding Photography, & History of Photography

This course enables students to develop a working method to evaluate their work and find the most appropriate way and forms to present it. This includes the problems of collecting, editing, and arranging their work with the intent of presenting a series in an exhibition, publication, or portfolio. It also includes revisioning one's work toward hybrid possibilities of installation, performance, or intermedia forms.

Satisfies a Studio Elective and is required for the Photography Major.

PH190**SPRING ONLY****Senior Review**

3 UNITS

Prerequisite: Photography I or equivalent, Understanding Photography, History of Photography, or instructor permission

The Photography Review requirement consists of a photography project, a summary artist statement and a final exhibition either in the Diego, Stillights or Spring Show. (Please be aware that a complete project may not be fully exhibited in the Spring Show due to space limitations. The student is encouraged to apply for an exhibition in Stillights or the Diego.) This course is also open to non-seniors who are ready to pursue a project or work-in-progress. Non-seniors' enrollment is based on a portfolio review by the instructor.

Satisfies a Studio Elective and is required for the Photography Major.

PH198**FALL & SPRING****Directed Study**

1-6 UNITS

See Interdisciplinary, page 27.

PH199**FALL & SPRING****Independent Study**

12 STUDIO UNITS

See Interdisciplinary, page 27.

PRINTMAKING

Reagan Louie, Undergraduate Studio Program Director; Emmanuel Montoya, Area Manager

PR 1**FALL ONLY****Screen Printing I**

3 UNITS

This course in water-based screen printing is both an introduction for the novice and an opportunity to focus on personal goals for those students who are already familiar with the medium. The course will acquaint the student with the qualities inherent in hand-drawn imagery as well as darkroom techniques and photographic screen printing. We will discuss multi-color printing, ink mixing, curating and the safe handling of materials. Through critical and technical exploration, the student will match his or her imagery to appropriate media and formal

strategies. A limited number of advanced students may be admitted to this class.

Satisfies a Major Studio Requirement or Studio Elective.

PR 2

FALL ONLY

Etching I

3 UNITS

Introduction to the medium of intaglio. Through demonstration and class participation, students are encouraged to obtain a sound physical and intellectual understanding of the process in order to concentrate later on a fuller realization of their concepts through printmaking. Various methods of making plates--hard and soft ground, drypoint, sugar lift, aquatint, embossment, and monotypes--are explained and demonstrated. Demonstrations also illustrate various ways to print intaglio plates (such as relief, roll-up and rainbow roll), and preparation of photographic images for intaglio and monoprint. Students are encouraged to experiment with varied imagery and techniques, and to contribute work in other media. Individual and group critiques are included.

Satisfies a Major Studio Requirement or Studio Elective.

PR 3

FALL ONLY

Photo-Printmaking I

3 UNITS

Foundation in the theory and practice of photo-printmaking--including lectures, demonstrations, practical darkroom and studio work, as well as individual and group discussion. Darkroom instruction covers use of the process camera and enlarger for production of line and half-tone exposures, techniques for construction and manipulation of images, and an introduction to digital processes.

Satisfies a Major Studio Requirement or Studio Elective.

PR 4

FALL & SPRING

Lithography I

3 UNITS

The course provides the opportunity to explore the art of lithography and of the image that is produced through drawing and printing. Open to all students with or without previous knowledge of this medium. A strong emphasis on direct drawing as well as the use of the photocopy is included.

Tools, materials and chemistry used in this course are covered through demonstrations and discussions. The potential of aluminum plate lithography, both hand-drawn and positive and negative photo plates, is covered in the second half of the class. Techniques of multicolor printing and the use of materials such as inks and paper and how they affect the image are explored. General studio procedures with a strong emphasis on safety are integrated with image-making practice. One-to-one critiques and discussion are scheduled as appropriate. One of the goals is to provide solid information so that the student can work independently. Attendance mandatory.

Satisfies a Major Studio Requirement or Studio Elective.

PR 10

SPRING ONLY

Monotype/Monoprint

3 UNITS

This course utilizes the monotype/monoprint as a point of departure for drawing, painting, collage and mixed media. This approach to printmaking allows for a broad understanding and interpretation through combining materials and techniques to express individual concepts.

Satisfies a Major Studio Requirement or Studio Elective.

PR 20

SPRING ONLY

Etching I & II

3 UNITS

This class continues the exploration of the medium of intaglio. Through demonstration and class participation, students are encouraged to obtain a sound physical and intellectual understanding of the process in order to concentrate later on a fuller realization of their concepts through printmaking. Various methods of making plates as well as collaborative projects will be encouraged. Students will use the information acquired in intaglio in the creation of a print portfolio, installation or individual prints exhibited as a series. Individual and group critiques are included.

Satisfies a Major Studio Requirement or Studio Elective.

PR30	<u>SPRING ONLY</u>	Satisfies a Major Studio Requirement or Studio Elective.
Photo-Printmaking I & II		
3 UNITS		
A continuation of the theory and practice of photo-printmaking--including lectures, demonstrations, practical darkroom and studio work, as well as individual and group discussion. Darkroom instruction covers use of the process camera and enlarger for production of line and half-tone exposures, as well as techniques for construction and manipulation of images.		
Satisfies a Major Studio Requirement or Studio Elective.		
PR50	<u>FALL ONLY</u>	
Relief Printing I & II		
3 UNITS		
An introduction to the medium of relief printmaking. Through lectures, demonstrations and hands-on work in the studio, students will be taught the processes and techniques for printing images from linoleum and wood. Students will be expected to work on three relief print projects--single block, multiple block, and reduction. Combined image-making with other media, hand printing to press printing, and oil vs water-based inks will be covered. Students will be encouraged to explore their own imagery in this versatile and expressive contemporary medium. There will be individual and group critiques.		
Satisfies a Major Studio Requirement or Studio Elective.		
PR101	<u>SPRING ONLY</u>	
Screen Printing II & III		
3 UNITS		
The matrix of the print is a relatively permanent memory of the image. More ephemeral elements such as color and value orbit the more stable matrix. As a tool, printmaking allows the artist to separate and modify the formal elements, constructing and deconstructing the image in a unique way. A small edition of prints pulled at various points along the history of the image will give students a unique opportunity to compare and contrast these "states" of the image. The combination of the graphic historical documents of the image (prints), the evolution of the matrix (plate, stone, etc.) and the flexibility of the modifiers (color, value, etc.) will lead to an understanding of personal strategies and the syntax of visual language.		
Satisfies a Major Studio Requirement or Studio Elective.		
PR106A	<u>FALL ONLY</u>	
Artists' Books - Bay Area Resources		
3 UNITS		
This is a workshop class that will focus on the preparation of a prototype book or portfolio project. The class will stress the relationship between word and image and such associated topics as flow and sequence. We will sort through the nuts and bolts of producing a book or portfolio by frequently visiting and observing the practices of the many presses and workshops that make the Bay Area a center for limited-edition publication.		
Satisfies a Major Studio Requirement or Studio Elective.		
PR106B	<u>SPRING ONLY</u>	
Artists' Books - Advanced Work		
3 UNITS		
Prerequisite: PR 106, Artists' Books: Bay Area Resources, or instructor permission based on interview and previous book making experience		
This advanced class is taught by a team of three artists who have worked extensively with artists' books. It is scheduled as a seminar and workshop class each Friday morning and afternoon during the semester with a maximum of 15 students, each of whom will work on completing their own Artist Book project. At the start of the course each student will outline the book project he or she wishes to complete. Each student will be assigned to a specific member of the faculty team who will coordinate a schedule for work on the project. While scheduled each Friday, a major part of class activity will be individual meetings between faculty and students arranged by appointment. Joint meetings of the full class will occur for progress reports twice during the semester, and each student will present final work at the final class.		
Satisfies a Major Studio Requirement or Studio Elective.		
PR140	<u>SPRING ONLY</u>	
History of Printmaking		
3 UNITS		
Presentation and discussion of original works in the collection of the Achenbach Foundation for the Graphic Arts (at California Palace of the Legion of Honor, Lincoln Park), from 15th century prints		

through contemporary examples of experimental printmaking. Works of such major figures as Dürer, Rembrandt, Goya, Hokusai, Hiroshige, Toulouse-Lautrec and Picasso are studied in depth. The course stresses both technique and creativity.

Satisfies an Art History Elective and is required for the Printmaking Major.

PR198

FALL & SPRING

Directed Study

1-6 UNITS

See Interdisciplinary, page 27.

PR199

FALL & SPRING

Independent Study

12 STUDIO UNITS

See Interdisciplinary, page 27.

SCULPTURE

Reagan Louie, Undergraduate Studio Program Director; Jim Blevins, Area Manager

SC1

FALL & SPRING

Sculpture I: Form and Processes

3 UNITS

Prerequisite: None; can be taken concurrently with SC2

The first of two foundation sculpture classes, this course is an introduction to the basic ideas and methods of sculptural practice. The class will work with life sculpting, mold making and form construction. Through a series of projects, the class will explore relationships between material, form, image and content. This class will concentrate on plastic materials, e.g., plaster, clay and wire mesh.

Satisfies a Major Studio Requirement or Studio Elective.

SC2

FALL & SPRING

Sculpture I: Structure and Concept

3 UNITS

Prerequisite: None; can be taken concurrently with SC1

The second of two foundation sculpture classes, this course concentrates on the fabrication of a range of materials and their application to sculptural ideas and spatial relationships. Basic wood,

sheetmetal and welding fabrication is covered; working with electricity, kinetics and sculpture-related drawing will be introduced. In the beginning of the class, students will work on material/process-based assignments. The second half of the semester will focus on individual projects.

Satisfies a Major Studio Requirement or Studio Elective.

SC10

FALL & SPRING

Sculpture I & II

3 UNITS Prerequisite: SC1 or SC2 or equivalent

This is an intermediate sculpture class in which students are asked for increasing conceptual initiative and material invention within a structure of increasing latitude. The goal is to identify and refine optimal relationships between idea and execution. Course content will involve readings, slide presentations, visiting artists, and field trips.

Satisfies a Major Studio Requirement or Studio Elective.

SC100

FALL

Sculpture II & III: Site/Context

3 UNITS

Prerequisite: SC1 and SC2

This course investigates sculptural concerns relative to issues of site and context. The class will be critique intensive and will focus on the formal/contextual presentation of work. Students should have adequate knowledge of the materials and processes of sculpture and be able to concentrate on the conceptual development of their work. A portion of this course will be in conjunction with a class taught by Mark Thompson at CCAC. We will be working off campus occasionally.

Satisfies a Major Studio Requirement or Studio Elective.

SC100

SPRING

Sculpture II & III: TBA

3 UNITS

Prerequisite: SC1 and SC2

TBA

Satisfies a Major Studio Requirement or Studio Elective.

SC125

FALL & SPRING

Materials & Methods: Welding with Your Future in Mind

3 UNITS

Prerequisite: Sculpture Majors or instructor permission

Ideas + Materials (Machinery, etc.) = Results
Use and instruction of: Tig (aluminum, steel, and stainless welding); Mig (steel welding); Plasma cutting (aluminum and steel); Oxy-acetylene (cutting, welding and brazing). Introduction to lathe work, horizontal mill, and drill press. Safety guidelines will be covered in shop and with regards to personal health. The goal of the class is to raise the potential of the artist through fabrication.

Satisfies a Major Studio Requirement or Studio Elective.

SC140

SPRING ONLY

History of Sculpture

3 UNITS

This course covers the significance of artmaking (with concentration on sculpture) in various cultures throughout history, with emphasis on the period from the Renaissance through the 20th century. Because art history can be a tool for making art in the studio, SC140 will help students develop a solid historical context that they can use as a resource for their own artmaking.

Satisfies an Art History Elective and is required for the Sculpture Major.

SC198

FALL & SPRING

Directed Study

1-6 UNITS

See Interdisciplinary, page 27.

SC199

FALL & SPRING

Independent Study

12 STUDIO UNITS

See Interdisciplinary, page 27.

SCULPTURE/CERAMIC SCULPTURE

Reagan Louie, Undergraduate Studio Program Director; Bill Grubaugh, Technical Supervisor

CE1

FALL & SPRING

Ceramic Sculpture I: Beginning

3 UNITS

Techniques in clay with a sculptural emphasis; instruction in hand-building, mold-making, wheel work, glazing, underglazing, china painting, and a variety of finishing techniques, including unfired methods. Ceramic history, concepts, and methods are surveyed through frequent slide presentations.

Satisfies a Major Studio Requirement or Studio Elective.

CE10

FALL & SPRING

Ceramic Sculpture I & II: Intermediate

3 UNITS

This intermediate course will bring together aspects of drawing, painting and sculpture that are peculiar to ceramics. We will experiment with various conventional and non-conventional ceramic materials to develop form with painting and drawing. We will explore how information can be gathered, ideas developed, and decisions made.

Satisfies a Major Studio Requirement or Studio Elective.

CE100

FALL ONLY

Ceramic Sculpture II & III: Advanced

3 UNITS

Prerequisite: Ceramic Sculpture I or equivalent

More intensive investigation of methods, concepts and materials related to clay as a sculptural medium, with emphasis on alternatives to conventional ceramic thinking. Students are expected to have completed work to present for discussion. Independent personal development and experimentation are encouraged.

Satisfies a Major Studio Requirement or Studio Elective.

CE100

SPRING ONLY

Ceramic Sculpture II & III: Glaze Calculation

3 UNITS

Prerequisite: Ceramic Sculpture I or equivalent

In this class we will explore where raw materials come from and what they do in glazes. We will also formulate glazes and frits from raw materials and explore their uses on sculpture. A variety of glazes will be covered including: terra sigilata, Egyptian paste, majolica, low fire and mid-range. We will take several field trips to museums, and galleries.

Satisfies a Major Studio Requirement or Studio Elective.

CE130

FALL & SPRING

Undergraduate Tutorial

3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on projects and may concern all phases of work in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

Satisfies a Major Studio Requirement or Studio Elective.

CE198

FALL & SPRING

Directed Study

1-6 UNITS

See Interdisciplinary, page 27.

CE199

FALL & SPRING

Independent Study

12 STUDIO UNITS

See Interdisciplinary, page 27.

GRADUATE PROGRAM

MFA COURSE REQUIREMENTS

THE CURRICULUM OF THE MFA PROGRAM IS SHOWN IN THE CHART BELOW:

FIRST SEMESTER

Graduate Critique seminar (in your area--F, NG, PH, PR or PS200) & Friday Lecture Series (IN200L)	6 units
Graduate Tutorial (in or out of your area--F, NG, PH, PR or PS230)	3 units
Art History, Theory and Criticism (AH241)	3 units
Interdisciplinary Seminar (IN200)	3 units

SECOND SEMESTER

Graduate Critique Seminar (in or out of your area--F, NG, PH, PR or PS200) & Fri Lect Series (IN200L)	6 units
Graduate Tutorial (in or out of your area depending on above--F, NG, PH, PR or PS230)	3 units
Art History, Theory and Criticism (AH241)	3 units
Graduate Elective*	3 units
Intermediate Review (F, NG, PH, PR or PS292)	0 units

THIRD SEMESTER

Graduate Critique Seminar (in or out of your area--see above) & Friday Lecture Series (IN200L)	6 units
Graduate Tutorial (in or out of your area depending on above--see above)	3 units
Art History, Theory and Criticism (AH100+)	3 units
TA Program (in your area--F, NG, PH, PR or PS297)	3 units

FOURTH SEMESTER

Graduate Critique Seminar (in or out of your area--see above) & Friday Lecture Series (IN200L)	6 units
Graduate Tutorial (in or out of your area, depending on above--see above)	3 units
Internship/TA Program (F, NG, PH, PR or PS297 or IN296)	3 units
General Elective*	3 units
Final Review (F, NG, PH, PR or PS294)	0 units
MFA Exhibition and Catalog (IN301)	0 units

Total 60 units

IN301 (MFA Exhibition): Graduate students must register for the MFA Exhibition in their final semester. Students who complete their degree requirements in the Fall must enroll in the Spring MFA Exhibition. No credits are awarded, but participation is required for the degree.

*General Electives include: interdisciplinary seminars; tutorials; seminars in contemporary art history, theory and criticism; additional internships/teaching assistantships; the history of the student's studio discipline (if such a course has not been completed as an undergraduate); and selected advanced undergraduate studio courses. All students must fulfill the BFA art history requirement in the major prior to or concurrent with their enrollment in the MFA program, and demonstrate knowledge of Western art history. No student will be allowed to complete the MFA program without fulfillment of these undergraduate requirements.

POST-BACCALAUREATE COURSE REQUIREMENTS

FIRST SEMESTER

Post-Baccalaureate Seminar (PB200)	3 units
Tutorial (graduate--F, NG, PH, PR, or PS230)	3 units
Art History (undergraduate or graduate--AH100+)	3 units
Undergraduate electives	6 units

SECOND SEMESTER

Post-Baccalaureate Seminar (PB200)	3 units
Tutorial (graduate--see above)	3 units
Art History (undergraduate or graduate--AH100+)	3 units
Undergraduate electives	6 units

Total 30 units

GRADUATE PROGRAM

Pegan Brooke, Graduate Program Director; Marlo Sass, PS Area Manager

POST-BACCALAUREATE PROGRAM (#PB200)

PB200

FALL & SPRING

Post-Baccalaureate Seminar

3 UNITS

All Post-Baccalaureate students will enroll in the Post-Baccalaureate Seminar. The seminar will focus on critiques of student work from all disciplines represented in the Post-Baccalaureate program and may include readings and discussions of other related topics. Ideas, rather than materials, will be stressed. FIRST CLASS MEETS AT 731 MARKET STREET.

which representation and content in art will be discussed, is drawn from artists' work and an analysis of history. The ecstatic idealization of mechanical invention as seen in the Futurists and in the work of Jean Tinguely will be charted from the machine age through the experiments in art and technology which characterize artistic innovation of the mid-century. Conceptual art disciplines and video art practices of the 1970s and 1980s, which prefigure the current consideration of interactive engineering and digital technology as an artists' medium, will be emphasized. Participants are required to read and review scientific, philosophical, and art historical texts, attend screenings and local exhibitions, identify subjects of interest related to the course, lead discussion, and direct individual research projects.

Satisfies an MFA AH Elective.

ART HISTORY, THEORY & CRITICISM

AH240A

FALL ONLY

Art since 1960

3 UNITS

Intensive discussion of the major issues, movements and individuals in European and American art after 1960, including guest lectures by visiting artists and critics. We will focus on the legacies of Abstract Expressionism, Pop Art, Minimalism, Arte Povera and of such salient figures as Joseph Beuys, Eva Hesse, and Robert Smithson.

Satisfies the MFA First Year AH Requirement or AH Elective.

AH241C

FALL ONLY

Graduate Seminar in Art History, Theory, and Criticism: Visual Art and Communi- cation Media

3 UNITS

This course will survey modern and contemporary art to examine the impact and application of technology, electronic media, and scientific advancements of the 20th century which shape aesthetic experience and largely define the culture. The relationship of the individual to forms of mass-media "authority" and the influences of revolutionary scientific knowledge will be explored as central themes. A critical framework, through

AH241C

SPRING ONLY

Graduate Seminar in Art History, Theory, & Criticism: TBA

3 UNITS

TBA

Satisfies an MFA AH Elective.

AH241D

SPRING ONLY

Writing Art Criticism: Critical Method/ Critical Practice

3 UNITS

Prerequisite: First-year MFA AH Requirement (by previous or concurrent enrollment)

In our current period of artistic pluralism, the theory, language and practice of art criticism is often misunderstood and frequently misused. This course will seek to demystify this situation by focusing on art criticism as both the confirmation and questioning of an evolving set of broad cultural values pertaining to the visual arts. Students will be encouraged to formulate their own critical "voice" in a process that defines art criticism as "an argument for or against the significance of an artwork or group of artworks."

Satisfies an MFA AH Elective.

AH241E**SPRING ONLY**

Critical Theory: Image, Identity, Difference

3 UNITS

This seminar will examine the agency of images in the construction of identities--racial, ethnic, gender, sexual and so on--in contemporary Western culture. The seminar will begin with a retrospective look at a particular history of the cultural studies debate around notions of identity. The two terms "image" and "identity" will then be re-examined in the light of poststructuralist and psychoanalytic theories that problematize the very category of "identity." We will conclude with a discussion of writings which address issues of identification and visual culture in specific contexts. The seminar will introduce students to fundamental concepts in poststructuralist and psychoanalytic theories.

Satisfies MFA First Year AH Requirement or AH Elective.

AH241M**FALL ONLY**

History & Issues of Painting

3 UNITS

Prerequisite: AH40A and AH40B

An intensive discussion of painting culture from pre-history to the present, this course will track various types of painting across continents and timelines, as well as the issues--perennial and topical--involved in making and looking at paintings now. Topics include: early forms of imagemaking; icons and genres; perspective as world view and/or cosmology; photography and the Death of Painting; Modernism & after; and investigations of such terms as light, scale, surface and sensation. Students are required to participate in class discussions, to keep up with required readings, and to write two essays: the first, a 1,000-word research paper on an individual painter; and the second, a 1,500-word essay on a particular term ("sensation," for example) and its pertinence to the art of painting.

Satisfies the MFA First Year AH Requirement or AH Elective.

INTERDISCIPLINARY**IN200.1****FALL**

Graduate Interdisciplinary Seminar: The Landscape

3 UNITS

In this seminar, we will investigate concepts of "(the) landscape." This exploration is open to historical, conceptual, metaphorical, scientific and political definitions of this idea in any media. Approximately two-thirds of the semester will be spent discussing readings presented by students, viewing film, slides or video about landscape ideas. For example, topics may range from: landscape painting, ecological issues, *La Region Centrale* (Michael Snow), *Zabriski Point* (Antonioni), environmental site work, aerial photography, plate tectonics, etc. We will be looking for linkages, crossovers, singularities, bifurcations, etc., among such diverse but related aspects of this theme. The other portion of the semester will be spent viewing and critique of students' work (where possible in the context of landscape issues).

IN200.1**SPRING**

Graduate Interdisciplinary Seminar: The Social Construction of Space (aka from Kant to Vegas)

3 UNITS

Through a series of readings and discussions, we will conduct an investigation into the idea of "space" as a social construction and, most importantly, into our positions within this construction. Our explorations will take us from the rational spaces of Immanuel Kant's *Critique of Judgment* into the more irrational spaces of Frederick Jameson's postmodernism and Henri Lefebvre's produced space. Readings will include: Kant, Joseph Kosuth, Gaston Bachelard, Marcel Proust, Walter Benjamin, Martin Heidegger, Guy Dubord, Michel de Certeau, Henri Lefebvre, Jameson, and others. Along the way, we will, if possible, venture beyond the relative safety of the text and visit Las Vegas, the capital of Abstract Space. To complement the readings, you will be asked to present your own work in relation to the ideas and texts being discussed. You will also be required to keep a notebook, to be handed in at the end of the semester, that reflects your interpretations of the readings and your thoughts on the topics being presented in class.

IN200.2

FALL

**Graduate Interdisciplinary Seminar:
Music of Our Century and Its Sisterhood
in the Arts**

3 UNITS

In its radical nature, dynamism, and close relationships with all the arts, 20th century vanguard music is unsurpassed. This class will survey the highlights of this music, provide a vocabulary for discussing it, describe the contexts of which it is a part, and observe connections and analogies within them. In addition to hearing and seeing a large number of musical and visual examples, participants will take part in the organization and presentation of a concert of recent music. No musical background is required. The class will interest artists who wish to learn, specifically, about the music of our time and to broaden their cultural horizons. It should also be useful to anyone concerned in their own work with music/sound. Presentations will generally be in lecture format with time provided for discussion and response.

IN200.2

SPRING

**Graduate Interdisciplinary Seminar:
Biography of Style**

3 UNITS

This course will be involved with ideas and questions surrounding the "biography of the work;" the artworks' creation and evolution from piece to piece, from project to project, and the development of the work as it relates to what is called a "body of work." We will discuss the concept of the "deconstruction of the self" in relation to how work evolves. As critiques and discussions develop around students' work(s), the dialogue in the class will focus on form and content. Questions of style and how one assigns value to the work will also be discussed. Our evaluations of the work and of the talent in the room will be quick and expensive.

IN200.3

FALL

**Graduate Interdisciplinary Seminar:
Visual Politics--Beauty vs. Meaning**

3 UNITS

Following Postmodernism, a new wave of contemporary criticism surrounding the topic of beauty has emerged. It seems logical that the pendulum of visual politics swings back and forth, constantly searching for new paradigms for what constitutes "good art," and redefining and reshuffling the standards to measure "quality." An interesting example is the comparison between the two shifting curatorial viewpoints of the 1993 and 1995 Whitney Biennials: message vs. metaphor. The

underlying framework of this course is based on a book, *The Invisible Dragon*, which is composed of four essays on beauty written by David Hickey. In addition to reading and discussion, some of the class time will cover looking at art relevant to the topic, either in slide form or field trips, and critiques of student work within this given context.

IN200.3

SPRING

Graduate Interdisciplinary Seminar: Narration and Installation in Photography

3 UNITS

This course will examine the transformation of the documentary tradition in the work of artists such as Sophie Calle, Karen Smiley, Thomas Ruff, Larry Sultan, Jim Goldberg and others. The class will examine power relations of "looking" and "telling" in surveillance, voyeurism, and tourism and will explore the hybrid forms of narration which have emerged in recent years. Readings by Jean Baudrillard (*The Transparency of Evil*), Martin Jay (*Downcast Eyes*), and Roger Shattuck (*Forbidden Knowledge*) will complement examination of the work of contemporary artists. Each student will be required to develop a personal project which addresses the content of the class.

IN200.4

FALL

Graduate Interdisciplinary Seminar: Post-Modern Prometheans--Contemporary Ethical Questions

3 UNITS

A graduate seminar addressing ideas of our post-modern malaise. Readings will focus on ethical and modern moral dilemmas that confront artists today, framing the class dialogue around both current and historical texts. This class intends to add to the theoretical armature that supports graduate-level work.

IN200L

FALL & SPRING

Friday Lecture Series

3 UNITS

The Friday Lecture Series is designed to supplement the MFA Program by giving graduate students exposure and access, on a weekly basis, to artists, scholars and others working in a wide variety of disciplines within the community as well as individually. This program gives the entire graduate student body a common interdisciplinary foundation and potentially elevates and energizes the level of dialogue in all graduate courses and in informal discussions between students. The students further benefit from the discussion

period after each lecture when they can ask questions of the speakers. Some guest speakers are also contracted to critique graduate student work, adding to their interaction with students subsequent to the lecture. At times the Friday Lecture Series can provide a forum for the students to have access to artists and others visiting the Bay Area for short periods of time who would otherwise not be available for student interaction.

Attendance is required of all graduate students enrolled in Graduate Critique Seminars. Three or more absences can result in a failing grade. Students are required to sign the roll sheet at the Lecture Hall door, remain for the duration of the lecture, and participate in the discussion period directly following the lecture.

IN296 FALL & SPRING

Graduate Internship

3 UNITS

Internships on or off campus are available to graduate students as an alternative to one teaching assistantship. Both internships and teaching assistantships carry 3 semester units of credit. Graduate students may elect to do one Internship and one TA, OR two TA's. Only one selection may be done in a given semester, and no more than two selections will receive compensation.

Graduate interns are expected to work a minimum of 90 hours on site (an average of 6 hours per week) per semester. Internships may be paid or unpaid by the sponsor. The intern's on-site supervisor will evaluate his or her performance at the end of the semester. The intern will also submit written, visual, and/or other documentation of the internship experience at the semester's end. Students also meet as a class for a minimum of six hours and have required phone contact appointments with the faculty advisor for internships throughout the semester.

Students who are eligible for a graduate internship or teaching assistantship will receive an application from the Registrar's Office a few weeks before early registration for the semester of their eligibility. Students who wish to do an internship must set up an appointment with the Internship Coordinator in the Student Services Office, who will help them arrange an appropriate internship. Although a list of possible internships is available in the Student Services Office, students are encouraged to propose their own internships. Possibilities include working with off-campus organizations, businesses, or individuals, as a teacher, artist-in-residence, apprentice, or administrative assistant.

The Graduate Director, Pegan Brooke, has final approval on all internships.

All interns must enroll in IN296, Graduate Internship. Students in the course will meet with the faculty advisor for internships at least twice each semester. If applicable, the advisor will also visit the intern's work site. The faculty advisor will be responsible for assigning the final grade (Pass or Fail) for the internship, in consultation with the on-site supervisor.

Questions concerning the internship program may be addressed to the Internship Coordinator in the Student Services Office or the Faculty Internship Coordinator.

IN297 FALL & SPRING

Graduate Teaching Assistantships

3 UNITS

The Teaching Assistant Program (#297) involves working under the supervision of a faculty member in such duties related to teaching a class as the faculty member may assign. The TA is responsible for 6-9 hours per week or work throughout the 15-week semester. Duties may include class set-up, grading papers, preparing and distributing teaching aids, research and participation in the class. The students must meet at least 6 hours during the semester with the faculty member to discuss and evaluate the assistantship. **The student should meet with the faculty member before registering to understand the responsibilities specific to the class.** For further specifics about the Teaching Assistant Program, please consult the Graduate Program Director.

Assistantships are a required and integral part of the MFA program, and each graduate student must complete at least one TA in her/his own department. TAs are usually done in the 3rd and 4th semesters of the program. Graduate students may elect to do one internship and one assistantship, OR two assistantships. Only one selection may be done in a given semester, and no more than two selections will receive compensation.

Students are responsible for finding an undergraduate class in which to assist and must get the approval of both the faculty member and the Graduate Director on an application form available outside the Registrar's Office.

IN301

FALL & SPRING

MFA Exhibition

0 UNITS

Each graduating MFA student is required to participate in the thesis exhibition by exhibition work at Fort Mason and by contributing time to a specific task, such as planning, installation, publicity/publication, public events, or staffing the information desk. Attendance is required for both class meetings each semester and for the tasks at the exhibition. The dates and times for the class meetings are as follows:

FALL: Fri., Sept. 5, 4:15-5:45pm, LH
Fri., Dec. 12, 4:15-5:45pm, LH
SPRING: Fri., Jan. 23, 4:15-5:45pm, LH
Fri., March 20, 7:00-8:30pm, LH

GRADUATE CRITIQUE SEMINARS

F,NG,PH,PR/PS,PS200 **FALL & SPRING**

3 UNITS

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Students who enroll in PH200 must enroll in IN200.3 or the Friday Lecture Series (IN200L). Students who enroll in Graduate Critique Seminars in other areas must also enroll in the Friday Lecture Series (IN200L).

GRADUATE TUTORIALS--#230

F,NG,PH,PR/PS,PS230 **FALL & SPRING**

3 UNITS

Graduate advising is organized on a tutorial basis. The classic tutorial relationship is specifically planned for individual guidance and advice on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

GRADUATE INTERMEDIATE REVIEW--#292

F,NG,PH,PR,PS292

FALL & SPRING

0 UNITS

Students are required to register for Intermediate Review and to present work for an intermediate review at the end of the second semester in the program. Students who fail Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

GRADUATE FINAL REVIEW--#294

F,NG,PH,PR,PS294

FALL & SPRING

0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their Final Review twice (near the end of their fourth, fifth, or sixth semester in the program). Students who do not pass their Final Review before the end of their sixth semester in the program will not receive the MFA degree.

GRADUATE TEACHING ASSISTANTSHIP--#297

F,NG,PH,PR,PS297

FALL & SPRING

3 UNITS

See IN297 for general provisions for teaching assistantships.

FALL 1997 SCHEDULE OF CLASSES

ART HISTORY, THEORY & CRITICISM - FALL 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Art History Survey A	AH40A	MW	1:00-2:30pm	LH	Novakov
Art & Anthropology	AH131D	T II	1:00-3:45pm	LH	McMann
Worlds in Collision I	AH131E	W II	1:00-3:45pm	CR	Burnam
Issues in Contemp Art: Lecture	AH140CL	M	4:15pm-5:45pm	LH	Crumpler/ Novakov
Issues in Contemp Art: Seminar	AH140C.1	M	5:45-7:00pm	CR	Crumpler
	AH140C.2	M	5:45-7:00pm	LH	Novakov
History & Issues of Painting	AH141M	TH II	1:00-3:45pm	LH	Berkson
Hidden History of Latin Amer Art	AH144	TH IV	7:30-10:15pm	LH	Chagoya
Directed Study	AH198				
Independent Study	AH199				

DIGITAL MEDIA - FALL 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Digital Media I	DM1.1	TTH I	9:00-11:45am	CDM	Klein
	DM1.2	TTH II	1:00-3:45pm	CDM	Winet
	DM1.3	MW III	4:15-7:00pm	CDM	Wight
	DM1.4	MW IV	7:30-10:15pm	CDM	Torinus
Digital Media II: Text, 3D & Illus	DM10.1	W III	9-11:45/1-3:45	CDM	Van Proyen
	DM10.2	T III/IV	4:15-7/7:30-10:15	CDM	Roloff
Hardcopy: Larger Digital Dimen	DM50C	F III	9-11:45/1-3:45	8/CDM	Klein
Video Unbound	DM50G	TH III/IV	4:15-7/7:30-10:15	CDM	Wight
Contemporary Digital Sound	DM50H	F III	9-11:45/1-3:45	CDM/26	DeMarinis
CD-ROM & Internet	DM100G	M III	9-11:45/1-3:45	CDM	Torinus
Directed Study	DM198				
Independent Study	DM199				

ENGLISH AS A SECOND LANGUAGE - FALL 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
English as a Second Language	ESL1	MW II	4:15-7:00pm	20B/8	TBA

FILMMAKING - FALL 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Film I: Moving Image Workshop	F1.1	MW I	9:00-11:45am	26	Jordan
	F1.2	MW IV	7:30-10:15pm	8/26	Wallin
	F1.3	MW I	9:00-11:45am	8	Tsiongas
Specialized Technical Workshops	FTech	W III	4:15-7:00pm	26	Rosenstock
Alternative Film	F100B	TTH I	9:00-11:45am	8	Wong
Motion Graphics I	F100C	MW II	1:00-3:45pm	26	Jordan
Sound	F100E	TBA TBA TBA		TBA	TBA
Advanced Filmmaking: TBA	F100G	F TBA TBA TBA		TBA	TBA Lipzen
Undergraduate Tutorial	F130	T III	4:15-7:00pm	8	Gehr
Hist of Film I: An Introduction	F140A	TH II	1:00-3:45pm	26	Gehr
Hist of Film II: Muses of Cinema	F140B	T II	1:00-3:45pm	26	Gehr
Film/Video/Slide Installation	F150	TTH II	1:00-3:45pm	8	Wong
Directed Study	F198				
Independent Study	F199				
Alchemical Cinema	F100G	F I/II	9:00-3:45	26/8	Lipman
Sound	F100E	M/W 56 IV	7:30-10:15	26	Boone/Fontana

FALL 1997 SCHEDULE OF CLASSES

INTERDISCIPLINARY - FALL 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
First Year Interdisciplinary Core	IN1.1	F III	1-3:45/4:15-7	CR/13	Berger/ Van Proyen
	IN1.2	F III	1-3:45/4:15-7	14/CR	Van Proyen/ Berger
Lost & Found Department	IN50	T III	1-3:45/4:15-7	CR	Jordan
Art/Healing & the Community I	IN60A	TH III	4:15-7:00pm	LH	Samuels
Anatomy for Artists	IN110	MW II	1:00-3:45pm	14	Reichman
Artist as Citizen I	IN115A	T IV	7:30-10:15pm	CR	Novakov/ Thomas & Guests
Takes Time to Make a Salad	IN118	TTH III	4:15-7:00pm	8	Lipzin
The Burning Man	IN127		8/25-9/1 & 9/6-7		Van Proyen
Artist-Teacher I: Theory & Practice	IN170A	M II	1:00-3:45pm	8	Stringer
Junior Review Seminar	IN180.1	W III	4:15-7:00pm	16	Blankenship
Senior Review Seminar	IN190.1	T I	9:00-11:45am	9	Lipzin
	IN190.2	TH III	4:15-7:00pm	16	Louie
AICAD New York Studio	IN192				
Undergraduate Internship	IN196	TBA	TBA	TBA	TBA
Directed Study	IN198				
Independent Study	IN199				

LETTERS & SCIENCE - FALL 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Engl Comp A: Sex & Gender	LS1A.1	W I	9:00-11:45am	CR	Lang
Engl Comp A: Language & Reality	LS1A.2	TH II	1:00-3:45pm	CR	Beames
Engl Comp A: Personal Voice	LS1A.3	T II	1:00-3:45pm	20B	Papanikolas
Engl Comp A: Seminar in Writing	LS1A.4	T III	4:15-7:00pm	20B	Harada
Engl Comp A: Autobio/Self-Portrait	LS1B.1	W II	1:00-3:45pm	20B	Cinnater
Mediterranean Civ: Lecture	LS10AL	T	9:00-10:30am	LH	Mondini/ Levitin/ Papanikolas
Mediterranean Civ: Seminar	LS10A.1	T	10:30am-12:00pm	20B	Levitin
	LS10A.2	T	10:30am-12:00pm	LH	Papanikolas
	LS10A.3	T	10:30am-12:00pm	CR	Mondini
	LS10A.4	TH	10:30am-12:00pm	20B	Levitin
	LS10A.5	TH	9:00-10:30am	CR	Levitin
Seminar in Language for Artists	LS50	TTH	10:30am-12:00pm	101/CR	Beames
Meth of Modernism: Lecture	LS100AL	F	9:00-10:30am	LH	Levitin/ Mondini/Lang
Meth of Modernism: Seminar	LS100A.1	F	10:30am-12:00pm	20B	Levitin
	LS100A.2	F	10:30am-12:00pm	LH	Lang
	LS100A.3	F	10:30am-12:00pm	CR	Mondini
	LS100A.4	F	1:00-2:30pm	20B	Levitin
	LS100A.5	F	1:00-2:30pm	101	Lang
	LS100A.6	F	1:00-2:30pm	20A	Mondini
Professional Writing for Artists	LS120B	TH III	4:15-7:00pm	CR	Pepper
Poetry and/or Performance	LS120D	M II	1:00-3:45pm	10	Scalapino
Women's Voices in 20th Century	LS120G	W I	9:00-11:45am	LH	Cinnater
The Medieval World	LS130G	TH II	1:00-3:45pm	20B	Levitin
Topics in Contemporary Science	LS140G	T IV	7:30-10:15pm	LH	Manson
Directed Study	LS198				
Independent Study	LS199				

FALL 1997 SCHEDULE OF CLASSES

NEW GENRES - FALL 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
NG I: Making/Thinking/Talking	NG1.1	MW I	9:00-11:45am	10	Hall
New Genres I	NG1.2	TTH III	4:15-7:00pm	10	Sherman
Beginning Video	NG50	MW II	1:00-3:45pm	9	Hall
NG Art Studio Intensive	NG100D	TTH II	1:00-3:45pm	10/9	Grace
Pure Performance	NG100E	F III	9-11:45/1-3:45	10	Labat
Persona	NG100F	TTH III	4:15-7:00pm	9	Crane/Soe
Undergraduate Tutorial	NG130	T II	1:00-3:45pm	9	Crane
History of New Genres I	NG140	T III	4:15-7:00pm	LH	Grace
Installation	NG160	TH III	9-11:45/1-3:45	10	Labat
Directed Study	NG198				
Independent Study	NG199				

PAINTING/DRAWING - FALL 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Painting I	PA2.1	MW II	1:00-3:45pm	115	Williams
Drawing I & II	PA10.1	TTH III	4:15-7:00pm	13	Wong
	PA10.2	TTH I	9:00-11:45am	13	McGaw
	PA10.3	MW III	4:15-7:00pm	13	Couzens
	PA10.4	TTH III	4:15-7:00pm	14	Morgan
	PA10.5	MW I	9:00-11:45am	14	Williams
Painting I & II	PA20.1	TTH II	1:00-3:45pm	115	McGaw
	PA20.2	TTH II	1:00-3:45pm	116	Crumpler
	PA20.3	MW I	9:00-11:45am	116	Tchakalian
	PA20.4	TTH I	9:00-11:45am	114	Hanson
Tools & Techniques	PA50	TTH II	1:00-3:45pm	14	Akawie
Spray Painting	PA51	TTH III	4:15-7:00pm	SR	Akawie
Color!	PA52	MW I	9:00-11:45am	13	Pijoan
Drawing II & III	PA100.1	F III	9-11:45/1-3:45	13	Tchakalian
	PA100.2	TTH II	1:00-3:45pm	13	Lamanet
	PA100.3	TTH I	9:00-11:45am	14	Crumpler
	PA100.4	MW II	1:00-3:45pm	13	Starkweather
Painting II & III	PA120.1	M III	9-11:45/1-3:45	117	Van Proyen
	PA120.2	MW II	1:00-3:45pm	114	Couzens
	PA120.3	TTH IV	7:30-10:15pm	115	Morgan
	PA120.4	MW II	1:00-3:45pm	116	Majdrakoff
Ptg II & III: Three Parts of Painting	PA130.1	TH III	4:15-7:00pm	PA	Brooke
Undergraduate Tutorial	PA130.2	M III	4:15-7:00pm	PA	Williams
	PA130.3	M II	1:00-3:45pm	PA	Tchakalian
	PA130.4	T III	4:15-7:00pm	PA	Berger
	PA130.5	T I	9:00-11:45am	PA	Akawie
Undergraduate Studio Seminar	PA150	M III	4:15-7:00pm	14	Brunson
Directed Study	PA198				
Independent Study	PA199				

FALL 1997 SCHEDULE OF CLASSES

PHOTOGRAPHY - FALL 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Photography I	PH1.1	MW I	9:00-11:45am	20A/16	Jones
	PH1.2	TTH II	1:00-3:45pm	20A/Lab	Wessel
Materials and Methods	PH2.1	MW I	9:00-11:45am	16/20A	Fulton
	PH2.2	TTH IV	7:30-10:15pm	16/20A	Dampier
Fine Print	PH10	W III	4:15-7:00pm	20A	Orland
Understanding Photography	PH50.1	TTH III	4:15-7:00pm	16/20A	Bloomfield
	PH50.2	TTH I	9:00-11:45am	16/20A	Wessel
Culture and Document	PH51	MW IV	7:30-10:15pm	16/20A	Padilla
The View Camera	PH53	TTH IV	7:30-10:15pm	20A/16	Harvey
Color	PH54	TTH II	1:00-3:45pm	16/20A	Delaney
Non-Silver I	PH55A	T III	4:15-7:00pm	20A	Lantz
Technical Workshops	PH57.1	F II	1:00-3:45pm	16	
Tech Workshops--Lighting	PH57.1a		Sept 5-Oct 3		Lieberman
Tech Workshops--Murals	PH57.1b		Oct 10-Nov 11		Harvey
Tech Workshops--Books	PH57.1c		Nov 14-Dec 12		Schwartzenberg
Technical Workshops	PH57.2	W IV	7:30-10:15pm	16	
Tech Workshops--Collaboration	PH57.2a		Sept 3-Oct 1		Mendoza
Tech Workshops--Assemblage	PH57.2b		Oct 8-Nov 5		Blankenship
Tech Workshops--Installation	PH57.2c		Nov 12-Dec 10		Attie
Special Projects	PH100B	W I	9:00-11:45am	PSR	Wessel
Landscape: Nevada Plus...	PH100J	MW II	1:00-3:45pm	20A/16	Fulton
Undergraduate Tutorial	PH130	M III	4:15-7:00pm	PSR	Padilla
Vstg Artist: Travels in Hyperreality	PH131	F I	9:00-11:45am	16	Tanner
History of Photography I	PH140A	TH I	9:00-11:45am	LH	Grundberg
Strategies of Presentation	PH180	MW II	1:00-3:45pm	16/20A	Jones
Directed Study	PH198				
Independent Study	PH199				

PRINTMAKING - FALL 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Screen Printing I	PR1	MW II	1:00-3:45pm	1, 3 & 4	Kluge
Etching I	PR2	TTH III	4:15-7:00pm	2	Bernardi
Photo-Printmaking I	PR3	TTH II	1:00-3:45pm	2	Olmsted
Lithography I	PR4	MW I	9:00-11:45am	3, 4 & 5	Kluge
Relief Printing I & II	PR50	TTH I	9:00-11:45am	2	Berry
Artists' Books--Bay Area Resources	PR106A	F VII	9-11:45/1-3:45	4 & 5	Hobson
Directed Study	PR198				
Independent Study	PR199				

SCULPTURE - FALL 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Sculpture I: Form & Processes	SC1	TTH IV	7:30-10:15pm	105	Berger
Sculpture I: Structure & Concept	SC2	W III	9-11:45/1-3:45	105	Roloff
Sculpture I & II	SC10.1	TTH III	4:15-7:00pm	105	Nunn
Sculpture II & III: Site/Context	SC100	M III	1-3:45/4:15-7	105	Roloff
Materials & Methods: Welding	SC125	T III	9-11:45/1-3:45	Welding Shop	Kluge
Directed Study	SC198				
Independent Study	SC199				

FALL 1997 SCHEDULE OF CLASSES

SCULPTURE/CERAMIC SCULPTURE - FALL 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Ceramic Sculpture I: Beginning	CE1	TTH IV	7:30-10:15pm	106	Rasmussen
Cer Sculpture I & II: Intermediate	CE10	MW II	1:00-3:45pm	106	Daw
Ceramic Sculpture II & III: Advanced	CE100	TTH II	1:00-3:45pm	106	Rasmussen
Undergraduate Tutorial	CE130	T III	4:15-7:00pm	106	Rasmussen
Directed Study	CE198				
Independent Study	CE199				

UNDERGRADUATE SEMINARS - FALL 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
NOTE: Undergraduate Seminars are not restricted to majors but are open to students in any area.					
Junior Review Seminar	IN180.1	W III	4:15-7:00pm	16	Blankenship
Senior Review Seminar	IN190.1	T I	9:00-11:45am	9	Lipzin
	IN190.2	TH III	4:15-7:00pm	16	Louie
Undergraduate Studio Seminar	PA150	M III	4:15-7:00pm	14	Brunson

UNDERGRADUATE TUTORIALS - FALL 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
NOTE: Undergraduate Tutorials are not restricted to majors but are open to students in any area.					
Undergraduate Tutorial	F130	T III	4:15-7:00pm	8	Gehr
	NG130	T II	1:00-3:45pm	9	Crane
	PA130.1	TH III	4:15-7:00pm	PA	Brooke
	PA130.2	M III	4:15-7:00pm	PA	Williams
	PA130.3	M II	1:00-3:45pm	PA	Tchakalian
	PA130.4	T III	4:15-7:00pm	PA	Berger
	PA130.5	T I	9:00-11:45am	PA	Akawie
	PH130	M III	4:15-7:00pm	PSR	Padilla
	CE130	T III	4:15-7:00pm	106	Rasmussen

NOTES

FALL 1997 SCHEDULE OF CLASSES

GRADUATE COURSES - FALL 1997

POST-BACCALAUREATE - FALL 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Post-Baccalaureate Seminar	PB200.1	W III	4:15-7:00pm	731/20B	McCormack
	PB200.2	T III	4:15-7:00pm	731/101	Guyer

GRADUATE ART HISTORY, THEORY & CRITICISM - FALL 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Art since 1960	AH240A	TBA	TBA	TBA	TBA
Grad Sem: Visual Art/Comm Media	AH241C	W III	4:15-7:00pm	10	Riley
History & Issues of Painting	AH241M	TH II	1:00-3:45pm	LH	Berkson

GRADUATE INTERDISCIPLINARY - FALL 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Grad Interdis Sem: The Landscape	IN200.1	M I	9:00-11:45am	CR	Roloff
Grad Interdis Sem: Music & the Arts	IN200.2	W III	4:15-7:00pm	CR	Boone
Grad Interdis Sem: Visual Politics	IN200.3	M III	4:15-7:00pm	20A	Kim
Grad Inter Sem: Mod Prometheans	IN200.4	M II	1:00-3:45pm	CR	Joanou
Friday Lecture Series	IN200L	F III	4:15-7:00pm	LH	McCormack
Graduate Internship	IN296	TBA	TBA	TBA	TBA
Graduate Teaching Assistantship	IN297	TBA	TBA	TBA	Brooke
MFA Exhibition	IN301	TBA			McCormack

GRADUATE CRITIQUE SEMINARS - FALL 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
NOTE: Students enrolling in a Graduate Critique Seminar must concurrently enroll in IN200L, Friday Lecture Series. Students enrolling in PH200 must concurrently enroll in IN200.3, Graduate Interdisciplinary Seminar, or IN200L, Friday Lecture Series.					
Graduate Critique Seminar	F200.1	TH I	9:00-11:45AM	26	Lipzin
	F200.2	TBA	TBA	TBA	TBA
	NG200.1	M III	4:15-7:00pm	10	Hall
	NG200.2	W II	1:00-3:45pm	10	Labat
	PH200.1	M III	4:15-7:00pm	16	Fulton
	PH200.2	TH II	1:00-3:45pm	16	Grundberg
	PR/PS200	TH II	1:00-3:45pm	Grad Rm	Berry
	PS200.1	M III	4:15-7:00pm	731	Van Proyen
	PS200.2	M II	1:00-3:45pm	731	Pijoan
	PS200.3	TH II	1:00-3:45pm	731	Nunn
	PS200.4	W II	1:00-3:45pm	731	Tchakalian

FALL 1997 SCHEDULE OF CLASSES

GRADUATE COURSES - FALL 1997

GRADUATE TUTORIALS - FALL 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Graduate Tutorial	F230.1	TH III	4:15-7:00pm	26	Gehr
	F230.2	T III	4:15-7:00pm	101 & 29	Lipzin
	NG230.1	W IV	7:30-10:15pm	9	Hall
	NG230.2	W I	9:00-11:45am	9	Labat
	PH230.1	W II	1:00-3:45pm	PSR	Wessel
	PH230.2	TBA TBA	TBA	TBA	TBA
	PR/PS230	M III	4:15-7:00pm	Grad Room	Altman
	PS230.1	T I	9:00-11:45am	731	Lamanet
	PS230.2	M III	4:15-7:00pm	731	McGaw
	PS230.3	T III	4:15-7:00pm	731	Crumpler
	PS230.4	TH I	9:00-11:45am	731	Reichman
	PS230.5	M III	4:15-7:00pm	731	Beldner
	PS230.6	W IV	7:30-10:15pm	731	McCormack
	PS230.7	T III	4:15-7:00pm	731	Brooke

GRADUATE INTERMEDIATE REVIEW - FALL 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Graduate Intermediate Review	F292	TBA TBA	TBA		Brooke
	NG292	TBA TBA	TBA		Brooke
	PH292	TBA TBA	TBA		Brooke
	PR292	TBA TBA	TBA		Brooke
	PS292	TBA TBA	TBA		Brooke

GRADUATE FINAL REVIEW - FALL 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Graduate Final Review	F294	TBA TBA	TBA		Brooke
	NG294	TBA TBA	TBA		Brooke
	PH294	TBA TBA	TBA		Brooke
	PR294	TBA TBA	TBA		Brooke
	PS294	TBA TBA	TBA		Brooke

GRADUATE TEACHING ASSISTANTSHIP - FALL 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Graduate Teaching Assistantship	F297	TBA TBA	TBA		Brooke
	NG297	TBA TBA	TBA		Brooke
	PH297	TBA TBA	TBA		Brooke
	PR297	TBA TBA	TBA		Brooke
	PS297	TBA TBA	TBA		Brooke

SPRING 1998 SCHEDULE OF CLASSES

ART HISTORY, THEORY & CRITICISM - SPRING 1998

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Art History Survey B	AH40B	WF	1:00-2:30pm	LH	Novakov
Salon of 1998	AH140D	M III	4:15-7:00pm	CR	Berkson
The Romantic Idea	AH141F	TH III/IV	4:15-7/7:30-10:15	14	Martin
Women Artists: Mid Ages-20th C	AH142B	W III	4:15-7:00pm	LH	Novakov
India Trip and Seminar	AH163		12/27-1/22 and W III	India Trip CR	Martin Martin
Directed Study	AH198		4:15-7:00pm		
Independent Study	AH199				

DIGITAL MEDIA - SPRING 1998

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Digital Media I	DM1.1	WF I	9:00-11:45am	CDM	Klein
	DM1.2	TTH II	1:00-3:45pm	CDM	Klein
	DM1.3	TTH IV	7:30-10:15pm	CDM	Wight
Digital Media II: Text, 3D & Illus	DM10.1	M III	9-11:45/1-3:45	CDM	Roloff
	DM10.2	TTH I	9:00-11:45am	CDM	Torinus
	DM10.3	W III/IV	4:15-7/7:30-10:15	CDM	Torinus
Cyberspace: Authoring for WWW	DM50E	M III/IV	4:15-7/7:30-10:15	CDM	Winet/Crane
Camera and Computer	DM50J	WF II	1:00-3:45pm	20B/CDM	Fulton
Alternative Publishing	DM50K	W III	9-11:45/1-3:45	10/CDM	Labat
Interactivity in Time-Based Media	DM100E	TTH III	4:15-7:00pm	CDM	Wight
Directed Study	DM198				
Independent Study	DM199				

ENGLISH AS A SECOND LANGUAGE - SPRING 1998

Course Title	Crse Code	Day/Period	Time	Room	Instructor
English as a Second Language	ESL1	MW III	4:15-7:00pm	20B/8	TBA

FILMMAKING - SPRING 1998

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Film I: Moving Image Workshop	F1.1	MW I	9:00-11:45am	26	Jordan
	F1.2	MW IV	7:30-10:15pm	8	Angerame
Specialized Technical Workshops	FTech	W III	4:15-7:00pm	26	Rosenstock
Alternative Film	F100B	TTH I	9:00-11:45am	8	Wong
AC/DC Psychotronic Teleplays	F100D	F III	9-11:45/1-3:45	8	Kuchar
Personal Poetic Documentary	F100F	MW II	1:00-3:45pm	26	Jordan
Motion Graphics II	F120C	T III	1-3:45/4:15-7	26	Jordan
Undergraduate Tutorial	F130.1	TH II	1:00-3:45pm	26	Gehr
	F130.2	F III	4:15-7:00pm	8	Kuchar
F Hist I: Pers & Subversive Cinema	F140A	T III	4:15-7:00pm	LH	Anker
F Hist II: Editing Room of Her Own	F140B	TH I	9:00-11:45am	26	Lipzin
Film/Video/Slide Installation	F150	TTH II	1:00-3:45pm	14/8	Wong
Visiting Artist Workshop	F150B	W III	9-11:45/1-3:45	8	Tsiongas
Directed Study	F198				
Independent Study	F199				

SPRING 1998 SCHEDULE OF CLASSES

INTERDISCIPLINARY - SPRING 1998

Course Title	Crse Code	Day/Period	Time	Room	Instructor
First Year Interdisciplinary Core	IN1.1	F III/IV	1-3:45/4:15-7	CR/13	Van Proyen/ Berger
	IN1.2	F III/IV	1-3:45/4:15-7	14/CR	Berger/ Van Proyen
Art/Healing & Comm II: Comm Proj	IN60B	TH III	4:15-7:00pm	20B	Samuels
Making Art As If Earth Mattered	IN112	M VI	9-11:45/1-3:45	8/101	Lipzin
Artist as Citizen II	IN115B	T IV	7:30-10:15pm	CR	Novakov/ Thomas & Guests
Mural Project	IN116	TBA	TBA	TBA	TBA
Global Art Studio	IN125	T III/IV	4:15-7/7:30-10:15	9/10 & Lab	Grace
Art Relating to Location	IN126	TTH III	4:15-7:00pm	10/CR	Wong
Undergraduate Tutorial	IN130.1	TH II	1:00-3:45pm	101	Lipzin
	IN130.2	T II	1:00-3:45pm	9	Kos
Interdisciplinary Seminar	IN150	T III	4:15-7:00pm	CR	Berkson/Hall
Artist-Teacher II: Theory & Practice	IN170B	M II	1:00-3:45pm	8	Stringer
Junior Review Seminar	IN180.1	TH III	4:15-7:00pm	13	Morgan
	IN180.2	F II	1:00-3:45pm	26	Anker
Senior Review Seminar	IN190.1	W II	1:00-3:45pm	10	Kos
	IN190.2	T III	4:15-7:00pm	13	Storer
AICAD New York Studio	IN192				
Undergraduate Internship	IN196	TBA	TBA	TBA	TBA
Directed Study	IN198				
Independent Study	IN199				

LETTERS & SCIENCE - SPRING 1998

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Engl Comp A: Sex & Gender	LS1A.1	M I	9:00-11:45am	20B	Lang
Engl Comp B: Autobiography	LS1B.1	TH II	1:00-3:45pm	CR	Cinnater
Engl Comp B: Amer Avant-Garde	LS1B.2	TTH	9:00-10:30am	101	Papanikolas
Engl Comp B: Intro Culture of Amer	LS1B.3	M II	1:00-3:45pm	CR	Lang
Origins of the Modern World	LS10B.1	TTH	10:30am-12:00pm	20B	Papanikolas
	LS10B.2	TTH	10:30am-12:00pm	CR	Mondini
	LS10B.3	TTH	9:00-10:30am	CR	Cinnater
	LS10B.4	TBA	TBA	TBA	TBA
Seminar in Language for Artists	LS50	TTH	10:30am-12:00pm	101	Cinnater
Meth of Modernism B: Lecture	LS100BL	F	9:00-10:30am	LH	Mondini/ Novakov/TBA
Meth of Modernism B: Seminar	LS100B.1	TBA	TBA	TBA	TBA
	LS100B.2	F	10:30-12:00	CR	Mondini
	LS100B.3	F	10:30-12:00	LH	Novakov
	LS100B.4	F	2:30-4:00pm	101	Novakov
	LS100B.5	TBA	TBA	TBA	TBA
	LS100B.6	F	1:00-2:30pm	20A	Mondini
Adv Creative Writing A: Prose	LS120F	T III	4:15-7:00pm	20A	Glück
"1913"	LS130F	TH II	1:00-3:45pm	20B	Papanikolas
American Cultures	LS130H	M II	1:00-3:45pm	LH	Crumpler
Worlds in Collision II	LS132E	T I	9:00-11:45am	9	Villa/Marshall
Principles of Mathematics	LS140C	T IV	7:30-10:15pm	LH	Manson
Art & Phenomena at Exploratorium	LS140D	F II	1:00-3:45pm	Exploratorium 3601 Lyon St.	Richards/ Humphrey
No Calif Native Amer Cultural Hist	LS152	TBA	TBA	TBA	Connor/Lang
Comparative Religions	LS153	T II	1:00-3:45pm	CR	Mondini
Directed Study	LS198				
Independent Study	LS199				

SPRING 1998 SCHEDULE OF CLASSES

NEW GENRES - SPRING 1998

Course Title	Crse Code	Day/Period	Time	Room	Instructor
New Genres I	NG1.1	TTH II	1:00-3:45pm	10/9	Grace
Inten Perform/Video/ Install	NG100G	M VI	9-11:45/1-3:45	10	Labat
Avant-Garde Constr of Audience	NG100H	MW II	1:00-3:45pm	9	Salvioni/TBA
Vstg Artists Studio: Behavior Rsch	NG101	TH III/IV	4:15-7/7:30-10:15	9/10	Guttman
Undergraduate Tutorial	NG130	W I	9:00-11:45am	9	Hall
Issues & Contemporary Artists	NG141	M III	4:15-7:00pm	CR	Salvioni/TBA
Installation	NG160	F VI	9-11:45/1-3:45	10	Kos
Directed Study	NG198				
Independent Study	NG199				

PAINTING/DRAWING - SPRING 1998

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Drawing I & II	PA10.1	MW II	1:00-3:45pm	14	Burkhard
	PA10.2	MW I	9:00-11:45am	13	Lamanet
	PA10.3	TTH I	9:00-11:45am	14	Crumpler
Painting I & II	PA20.1	TTH III	4:15-7:00pm	116	Akawie
	PA20.2	TTH II	1:00-3:45pm	117	Villa
	PA20.3	TTH II	1:00-3:45pm	115	McGaw
Pntg & II: Multidisciplinary Collage	PA20.4	TTH II	1:00-3:45pm	13	Storer
Spray Painting	PA51	TTH II	1:00-3:45pm	SR	Akawie
Drawing II & III	PA100.1	F VI	9-11:45/1-3:45	13	Tchakalian
	PA100.2	MW I	9:00-11:45am	14	Williams
	PA100.3	TTH I	9:00-11:45am	13	McGaw
Painting II & III	PA120.1	M III/IV	1-3:45/4:15-7	117	Taylor
	PA120.2	TTH III	4:15-7:00pm	114	Villa
	PA120.3	TTH IV	7:30-10:15pm	115	Morgan
	PA120.4	MW II	1:00-3:45pm	115	Williams
	PA120.5	M VI	9-11:45am/1-3:45	116	Tchakalian
	PA120.6	MW III	4:15-7:00pm	114	Burkhard
	PA120.7	W VI	9-11:45/1-3:45	116	Klein
	PA120.8	MW II	1:00-3:45pm	114	Pijoan
Undergraduate Tutorial	PA130.1	T III	4:15-7:00pm	PA	Morgan
	PA130.2	TH III	4:15-7:00pm	PA	Storer
	PA130.3	M I	9:00-11:45am	PA	Klein
	PA130.4	TH I	9:00-11:45am	PA	Akawie
The Romantic Idea	PA141F	TH III/IV	4:15-7/7:30-10:15	14	Martin
Undergraduate Studio Seminar	PA150	W II	1:00-3:45pm	13	Tchakalian
Directed Study	PA198				
Independent Study	PA199				

SPRING 1998 SCHEDULE OF CLASSES

PHOTOGRAPHY - SPRING 1998

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Photography I	PH1.1	MW I	9:00-11:45am	20A	Jones
Materials and Methods	PH2	TTH IV	7:30-10:15pm	16/20A	Dampier
Understanding Photography	PH50	MW II	1:00-3:45pm	20A/16	Connor
Photography in Color	PH54	WF V	9:00-11:45am	16/20A	Fulton
Technical Workshops	PH57.1	TBA TBA	TBA	TBA	TBA
Photo in Cultural/Social Institutions	PH100A	MW II	1:00-3:45pm	16/20A	Jones
Special Projects	PH100B	W III	9:11:45/1-3:45	PSR	Wessel
Image of Self	PH100S	T III	4:15-7:00pm	16	Lantz
Survey Photography	PH100T	TTH I	9:00-11:45am	20A/16	Burchard
Body and Biology	PH100U	MW III	4:15-7:00pm	20A/16	Chamberlain
Site Class	PH100V	M III/IV	4:15-7/7:30-10:15	16	Connor
Undergraduate Tutorial	PH130	TBA TBA	TBA	TBA	TBA
Visiting Artist: Current Issues	PH131	F I	9:00-11:45am	16	Felzmann
History of Photography II	PH140B	TH	6:00-9:00pm	SFMOMA	Nickel/
Strategies of Presentation	PH180	TTH II	1:00-3:45pm	16/20A	Sempere
Senior Review Seminar	PH190	TTH I	9:00-11:45am	16/20A	Wessel
Directed Study	PH198				
Independent Study	PH199				

PRINTMAKING - SPRING 1998

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Lithography I	PR4	MW I	9:00-11:45am	3, 4 & 5	Kluge
Monotype/Monoprint	PR10	TTH I	9:00-11:45am	2	Storer
Etching I & II	PR20	TTH III	4:15-7:00pm	2	Bernardi
Photo-Printmaking I & II	PR30	TTH II	1:00-3:45pm	2	Olmsted
Screen Printing II & III	PR101	MW II	1:00-3:45pm	1 & 4	Kluge
Artists' Book-Advanced Work	PR106	F III	9:11:45/1-3:45	4 & 5	Hobson/
History of Printmaking	PR140	TH III	4:15-7:00pm	Achenbach Foundation	Bradner/Dern
Directed Study	PR198				Johnson
Independent Study	PR199				

SCULPTURE - SPRING 1998

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Sculpture I: Form & Processes	SC1	TTH III	4:15-7:00pm	105	Berger
Sculpture I: Structure & Concept	SC2	W III	9-11:45/1-3:45	105	Roloff
Sculpture I & II	SC10	TTH I	9:00-11:45am	105	Blotner
Sculpture II & III: TBA	SC100	TBA TBA	TBA	TBA	
Materials & Methods: Welding	SC125	T III	9:11:45/1-3:45	Welding Shop	Kluge
History of Sculpture	SC140	TH II	1:00-3:45pm	LH	Berger
Directed Study	SC198				
Independent Study	SC199				

SPRING 1998 SCHEDULE OF CLASSES

SCULPTURE/CERAMIC SCULPTURE - SPRING 1998

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Ceramic Sculpture I: Beginning	CE1	TTH IV	7:30-10:15pm	106	Rasmussen
Cer Sculpture I & II: Intermediate	CE10	MW II	1:00-3:45pm	106	Daw
Ceramic Sculp II: Glaze Calculation	CE100	TTH II	1:00-3:45pm	106	Rasmussen
Undergraduate Tutorial	CE130	T III	4:15-7:00pm	106	Rasmussen
Directed Study	CE198				
Independent Study	CE199				

UNDERGRADUATE SEMINARS - SPRING 1998

Course Title	Crse Code	Day/Period	Time	Room	Instructor
NOTE: Undergraduate Seminars are not restricted to majors but are open to students in any area.					
Interdisciplinary Seminar	IN150	T III	4:15-7:00pm	CR	Berkson/Hall
Junior Review Seminar	IN180.1	TH III	4:15-7:00pm	13	Morgan
	IN180.2	F II	1:00-3:45pm	26	Anker
Senior Review Seminar	IN190.1	W II	1:00-3:45pm	10	Kos
	IN190.2	T III	4:15-7:00pm	13	Storer
Undergraduate Studio Seminar	PA150	W II	1:00-3:45pm	13	Tchakalian

UNDERGRADUATE TUTORIALS - SPRING 1998

Course Title	Crse Code	Day/Period	Time	Room	Instructor
NOTE: Undergraduate Tutorials are not restricted to majors but are open to students in any area.					
Undergraduate Tutorial	F130.1	TH II	1:00-3:45pm	26	Gehr
	F130.2	F III	4:15-7:00pm	8	Kuchar
	IN130.1	TH II	1:00-3:45pm	101	Lipzin
	IN130.2	T II	1:00-3:45pm	9	Kos
	NG130	W I	9:00-11:45am	9	Hall
	PA130.1	T III	4:15-7:00pm	PA	Morgan
	PA130.2	TH III	4:15-7:00pm	PA	Storer
	PA130.3	M I	9:00-11:45am	PA	Klein
	PA130.4	TH I	9:00-11:45am	PA	Akawie
	PH130	TBA TBA TBA		TBA	TBA
	CE130	T III	4:15-7:00pm	106	Rasmussen

SPRING 1998 SCHEDULE OF CLASSES

GRADUATE COURSES - SPRING 1998

POST-BACCALAUREATE - SPRING 1998

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Post-Baccalaureate Seminar	PB200.1	T III	4:15-7:00pm	731/20B	Klein

GRADUATE ART HISTORY, THEORY & CRITICISM - SPRING 1998

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Grad Sem in AH/Theory/Crit: TBA	AH241C	TBA	TBA	TBA	TBA
Critical Method/Critical Practice	AH241D	W IV	7:30-10:15pm	CR	Van Proyen
Crit Theory: Image/Identity/Diff	AH241E	W I	9:00-11:45am	LH	Pacteau

GRADUATE INTERDISCIPLINARY - SPRING 1998

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Grad Inter Sem: Constructed Space	IN200.1	W II	1:00-3:45pm	CR	Hall
Grad Inter Sem: Biography of Style	IN200.2	M III	4:15-7:00pm	10	Labat
Grad Inter Sem: Narr/ Install in Photo	IN200.3	TH IV	7:30-10:15pm	CR	Chamberlain
Friday Lecture Series	IN200L	F III	4:15-7:00pm	LH	McCormack
Graduate Internship	IN296	TBA	TBA	TBA	TBA
Graduate Teaching Assistantships	IN297	TBA	TBA	TBA	Brooke
MFA Exhibition	IN301	TBA			McCormack

GRADUATE CRITIQUE SEMINARS - SPRING 1998

Course Title	Crse Code	Day/Period	Time	Room	Instructor
NOTE: Students enrolling in a Graduate Critique Seminar must concurrently enroll in IN200L, Friday Lecture Series. Students enrolling in PH200 must concurrently enroll in IN200.3, Graduate Interdisciplinary Seminar, or IN200L, Friday Lecture Series.					
Graduate Critique Seminar	F200	W IV	7:30-10:15pm	26	Anker
	NG200.1	TH III	4:15-7:00pm	10	Kos
	NG200.2	TH I	9:00-11:45am	10	Grace
	PH200.1	W IV	7:30-10:15pm	16	Connor
	PH200.2	TH III	4:15-7:00pm	16	Chamberlain
	PR/PS200	TBA	TBA	TBA	TBA
	PS200.1	W IV	7:30-10:15pm	731	McCormack
	PS200.2	W I	9:00-11:45am	731	Villa
	PS200.3	T II	1:00-3:45pm	731	Klein
	PS200.4	M III	4:15-7:00pm	731	Howard

SPRING 1998 SCHEDULE OF CLASSES

GRADUATE COURSES - SPRING 1998

GRADUATE TUTORIALS - SPRING 1998

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Graduate Tutorial	F230.1	F I	9:00-11:45am	26	Anker
	F230.2	TH III	4:15-7:00pm	26	Gehr
	NG230.1	TH II	1:00-3:45pm	10	Kos
	NG230.2	T IV	7:30-10:15pm	9	Hall
	PH230.1	T III	4:15-7:00pm	PSR	Louie
	PH230.2	W IV	7:30-10:15pm	PSR	Fulton
	PR/PS230	TBA TBA	TBA	TBA	TBA
	PS230.1	T II	1:00-3:45pm	731	Crumpler
	PS230.2	M III	4:15-7:00pm	731	Klein
	PS230.3	M III	4:15-7:00pm	731	Roloff
	PS230.4	W I	9:00-11:45am	731	Tchakalian
	PS230.5	T III	4:15-7:00pm	731	Brooke
	PS230.6	T IV	7:30-10:15pm	731	Berger
	PS230.7	W I	9:00-11:45am	731	Pijoan

GRADUATE INTERMEDIATE REVIEW - SPRING 1998

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Graduate Intermediate Review	F292	TBA TBA	TBA		Brooke
	NG292	TBA TBA	TBA		Brooke
	PH292	TBA TBA	TBA		Brooke
	PR292	TBA TBA	TBA		Brooke
	PS292	TBA TBA	TBA		Brooke

GRADUATE FINAL REVIEW - SPRING 1998

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Graduate Final Review	F294	TBA TBA	TBA		Brooke
	NG294	TBA TBA	TBA		Brooke
	PH294	TBA TBA	TBA		Brooke
	PR294	TBA TBA	TBA		Brooke
	PS294	TBA TBA	TBA		Brooke

GRADUATE TEACHING ASSISTANTSHIP - SPRING 1998

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Graduate Teaching Assistantship	F297	TBA TBA	TBA		Brooke
	NG297	TBA TBA	TBA		Brooke
	PH297	TBA TBA	TBA		Brooke
	PR297	TBA TBA	TBA		Brooke
	PS297	TBA TBA	TBA		Brooke

CALENDAR FOR SPRING SEMESTER 1998

Nov 10-19, Dec 8-23 & Jan 2-16	Early Registration for new students for Spring 1998.
Nov 20-Dec 5	Advising and Early Registration for continuing students.
December 8-12	Program changing (add/drop) of Early Registration schedules for continuing students. Early Registration for Spring 1998 semester for continuing non-degree students.
January 2	Tuition for continuing students who early registered in November is due in full unless a tuition payment plan has been arranged with the Student Accounts Office prior to this date. The \$100 non-refundable registration fee is due and payable as of this date for all early registrants.
January 14-16	Orientation activities for new students.
January 19	Martin Luther King, Jr. Day Holiday
January 20	First day of classes. Late Registration begins with fee; add/drop begins. Tuition for new students who early register is due in full unless a tuition payment plan has been arranged with the Student Accounts Office prior to this date.
February 3	Last day to add courses. Last day to change program (add/drop) without fee. Last day to late register. Last day for Seniors to petition for P/NC option in upper-division courses. Last day to waive health insurance fee.
February 15	Last day to apply to MFA/PB degree program for Fall 1998 entry.
February 16	Presidents Day Holiday
February 17	INSTITUTE CENSUS. Last day to drop a course or withdraw from the Institute. Courses/Sections dropped after this date appear with a neutral "W" on the transcript.
March 1	Financial aid priority date and Cal Grant filing deadline for 1998-1999.
March 2	Petitions for graduation, December 1998 (BFA and MFA degrees and PB certificates) are due in Registrar's Office. Late filing fee applies after this date.
March 2-6	Mid-semester grading period
March 9-13	Spring recess
March 20	Last day to apply for Letters & Science/Art History Independent Study for Summer Session 1998 and Fall Semester 1998.
April 3	Last day to apply for Independent Study for Summer Session 1998 and Fall Semester 1998. Last day to withdraw from courses/sections with "W" on the transcript.
March 23-May 1	Advising and Early Registration for Fall 1998 semester for continuing degree students. Tuition is due in full on or before August 1, 1998 unless a Tuition Payment Plan has been arranged with the Student Accounts Office.
May 4-8	Program changing (add/drop) of Early Registration schedules by continuing students. Early Registration for Fall 1998 semester for continuing non-degree students and students on leave of absence during Spring 1998.
May 8	Semester ends. Last day to remove incomplete grades from Fall Semester 1997; incomplete grades are changed to failing grades.
May 12-29	Early Registration for new students for Fall 1998 semester.
May 16-24	Annual MFA Exhibition at Fort Mason.
May 17	Annual Commencement. Exhibition of student works at SFAI.

IMPORTANT TELEPHONE NUMBERS

ADMISSIONS OFFICE	415/749-4500
ACADEMIC AFFAIRS OFFICE	415/749-4534
ADVISING	415/749-4533
CASHIERS OFFICE	415/749-4544
FINANCIAL AID	415/749-4520
REGISTRAR'S OFFICE	415/749-4535
STUDENT SERVICES	415/749-4525

SAN FRANCISCO ART INSTITUTE
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Photo: *Lunchtime at SFAI*, 1997 by current BFA student Kiet-Le T.
Sculpture in photograph by Spike Milliken.